



2008

ತಾಕಿ ಒಂದಿಗಾಗಿ ನಾ ತಾಕಲ
in unison with cosmic rhythm

ESTD : 1981

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿಜಿಸ್ಟರ್ಡ್)
PERCUSSIVE ARTS CENTRE (Regd)
(Palghat Mani Iyer Memorial Arts Centre)

27ನೇ
ತಾಳವಾದ್ಯೋತ್ಸವ

27th
THALAVADYOTSAV



PALGHAT T.S. MANI IYER



PALANI SUBRAMANYA PILLAI



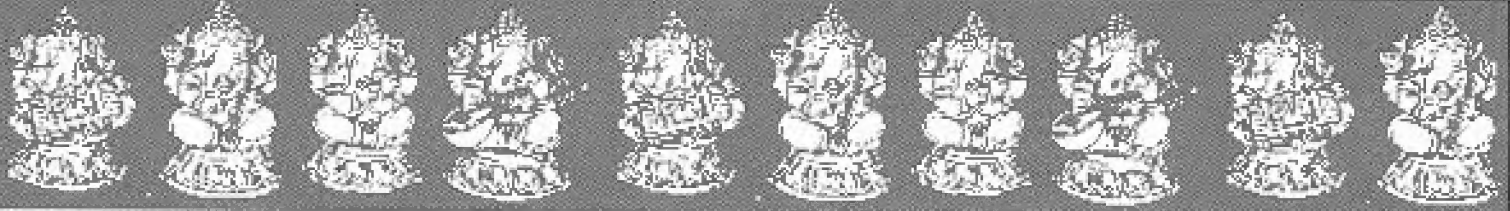
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ESTD : 1981

☎ : 26609100, 9448463079

ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)

PERCUSSIVE ARTS CENTRE (Regd.)
(Palghat Mani Iyer Memorial Arts Centre)

Founder : *Sangeetha Kalarathna* Bangalore K. Venkataram
183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560011. INDIA



ಈ ರೀತಿ ಥಿ ನಾ ಥಿರಾ
in unison with cosmic rhythm

೨೭ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ ೨೦೦೮
27th THALAVADYOTSAVA 2008

PALANI SUBRAMANYA PILLAI BIRTH CENTENARY

9th to 13th JULY 2008

— VENUE —

BANGALORE GAYANA SAMAJA
K.R. Road, Bangalore - 560 004

ACKNOWLEDGEMENTS

The Arts Centre gratefully acknowledges the kind gesture of the following, whose helping hand has made it possible to organise the 27th Thalavadyotsav and bring out this souvenir. With confidence, we look forward to their continued support for all the future endeavours of the Arts Centre in the promotion of percussive arts.

Sri Subir Singh, Secretary, Directorate of Kannada & Culture, GOK.
Sri Manu Baligar, Director, Directorate of Kannada & Culture, GOK.
Smt. Sudha R. Rao and Dr. A. H. Rama Rao, Rama Sudha Charities.
Carnatic Music Association of North America, U.S.A.
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Sri V. Krishnan, Sri Parthasarathy Swamy Sabha
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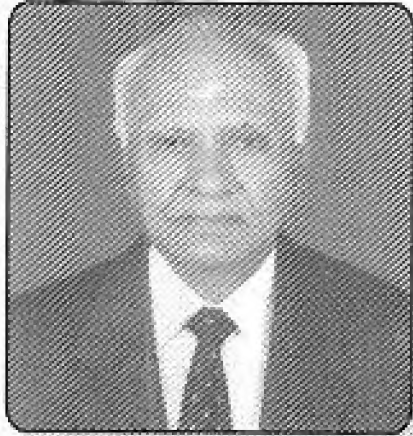
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in unison with cosmic rhythm



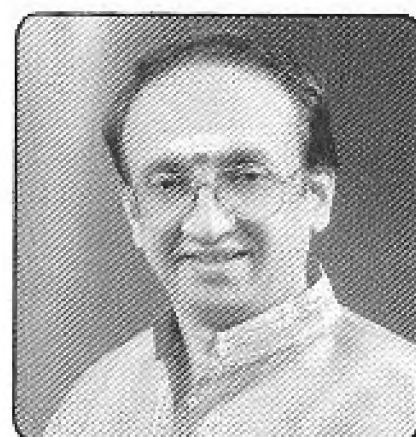
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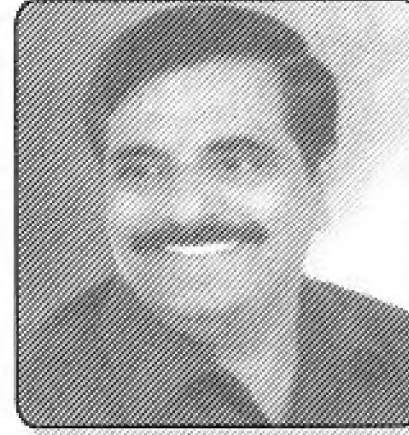
Justice Dr. N. SANTOSH HEGDE
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inaugurates the festival*



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*Head Pontiff,
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releases the Souvenir publication*



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*Member of Legislative Council, Karnataka
Founder Chairman, P.E.S. Group of Institutions
confers the Awards*



Sri MANU BALIGAR
*Director, Directorate of Kannada & Culture,
Govt. of Karnataka
delivers the Valedictory Address & presents prizes*

AWARDEES



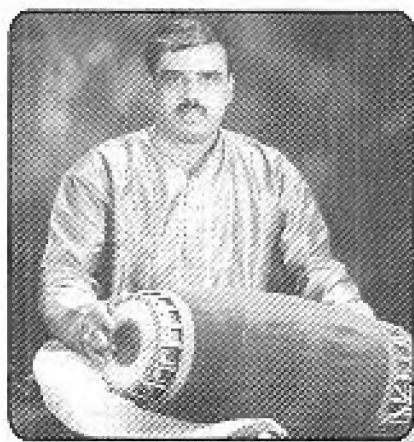
Vidwan MADURAI T. SRINIVASAN
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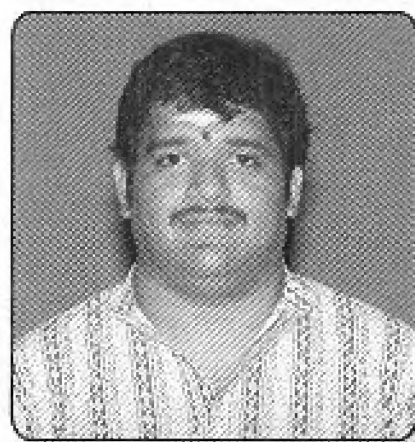
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'ತಾಳವಾದ್ಯೋತ್ಸವ 2008'

ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ

ಬುಧವಾರ, 9ನೇ ಜುಲೈ, 2008 ಸಂಜೆ 6.00 ಘಂಟೆಗೆ,
ಸನ್ಮಾನ್ಯ ನ್ಯಾಯಾಧೀಶರು ಡಾ|| ಎನ್. ಸಂತೋಷ್ ಹೆಗ್ಡೆ
(ಶೋಕಾಯುಕ್ತರು, ಕರ್ನಾಟಕ ರಾಜ್ಯ)

ಉತ್ಸವವನ್ನು ಉದ್ಘಾಟಿಸುವರು.

ಪೂಜ್ಯ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
ವೀರೇಶಾನಂದ ಸರಸ್ವತಿ ಸ್ವಾಮೀಜಿ
(ಮಠಾಧೀಶರು,

ರಾಮಕೃಷ್ಣ ವಿವೇಕಾನಂದ ಆಶ್ರಮ, ತುಮಕೂರು)
ಸಮಾರಂಭದ ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸಿ,
ನೆನಪಿನ ಸಂಚಿಕೆ ಬಿಡುಗಡೆ ಮಾಡುವರು.

ಪೂರ್ಣಾಕುಂಭ ಸ್ವಾಗತ ಸಂಜೆ 6.45 ಘಂಟೆಗೆ

ಉದ್ಘಾಟನಾ ಸಮಾರಂಭದ ನಂತರ
ಸಂಜೆ 7.00 ಘಂಟೆಗೆ :

ವಿಜ್ಞಾನ್ ಆರ್.ಕೆ. ಪದ್ಮನಾಭ ರವರ ಗಾಯನ ಕಾರ್ಯಕ್ರಮ

ಸಮಾರೋಪ ಸಮಾರಂಭ

ಭಾನುವಾರ, 13 ನೇ ಜುಲೈ 2008, ಬೆಳಿಗ್ಗೆ 10.00 ಘಂಟೆಗೆ

ಸನ್ಮಾನ್ಯ ಪ್ರೊ. ಎಂ.ಆರ್. ದೊರೆಸ್ವಾಮಿ, M.A., L.L.B
(ಸ್ಥಾಪಕರು, ಪಿ.ಇ.ಎಸ್. ಶಿಕ್ಷಣ ಸಂಸ್ಥೆಗಳು
ಕರ್ನಾಟಕ ರಾಜ್ಯ ವಿಧಾನ ಪರಿಷತ್ ಸದಸ್ಯರು)

ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸಿ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ ಮಾಡುವರು

ಸನ್ಮಾನ್ಯ ಶ್ರೀ ಮನು ಬಳಿಗಾರ, ಕೆ.ಎ.ಎಸ್
(ನಿರ್ದೇಶಕರು, ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆ)

ಸಮಾರೋಪ ಭಾಷಣವನ್ನು ಮಾಡಿ, ಅಮೃತೂರ್ಜಾನಿಕೆ ಅಮ್ಮಾಳ್
ತಾಳವಾದ್ಯ ಸ್ಪರ್ಧೆಯ ಬಹುಮಾನಗಳನ್ನು ವಿತರಿಸಿ,
ಜಿ.ಎಸ್. ಶ್ರೀಧರಮೃತ್ಯುಂಜಯ ಬಹುಮಾನವನ್ನು ನೀಡುವರು

ಸಮಾರೋಪ ಸಮಾರಂಭದ ನಂತರ
ಬೆಳಿಗ್ಗೆ 11.30ಕ್ಕೆ ವಿಜ್ಞಾನ್ ಆನೂರು ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ ರವರ
ನಿರ್ದೇಶನದ ತಾಳವಾದ್ಯಗೋಷ್ಠಿ 'ವೃಷ್ಣಿ'

'THALAVADYOTSAV - 2008' INAUGURATION

ON WEDNESDAY, 9TH JULY 2008 AT 6.00 PM

JUSTICE Dr. N. SANTOSH HEGDE

(Lokayuktha, Karnataka State)
will inaugurate the festival

His Holiness

**SRI SRI SRI VEERESHAANANDA
SARASWATHI SWAMIJI**

(Head Pontiff,
Ramakrishna Vivekananda Ashrama, Tumkur)

will be the Chief Guest
and release the Souvenir publication

Poornakumbha swagatha at 6.45 pm

Inaugural function will be followed
by a vocal concert by
Vidwan R.K.PADMANABHA at 7.00 pm

VALEDICTORY

ON SUNDAY, 13TH JULY 2008 AT 10 AM

PROF. M.R. DORESWAMY, M.A., L.L.B
(Founder Chairman, P.E.S. Group of Institutions,
Member of Legislative Council, Karnataka)

will be the Chief Guest and confer the
Annual Awards

SRI MANU BALIGAR, K.A.S.

(Director, Directorate of Kannada & Culture,
Government of Karnataka)

will deliver the Valedictory Address and present
prizes to winners of
Amruthur Janaki Ammal Memorial
Competition For Percussions &
present G.S.Sriram Memorial Prize
Valedictory Function will be followed
by 'VRUSHTI' Percussion Ensemble
directed by Vidwan
ANOOR ANANTHAKRISHNA SHARMA at 11.30 am

ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

ಭಾನುವಾರ, 13 ನೇ ಜುಲೈ 2008, ಬೆಳಿಗ್ಗೆ 10.00 ಘಂಟೆಗೆ

ಜೀವಮಾನ ಸಾಧನೆಗಾಗಿ

ವಿದುಷಿ ಡಿ.ಕೆ. ಪಟ್ಟಿಮ್ಮಾಳ್
ಅವರಿಗೆ ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯಪಿಳ್ಳೆ ಸ್ವಾರಸ್ಯ ಜನ್ಮಶತಮಾನೋತ್ಸವ ಪ್ರಶಸ್ತಿ
ಮತ್ತು 'ಲಯಕಲಾ ನಿಪುಣ' ಬಿರುದು
(ಪ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು ಡಾ|| ಎ.ಹೆಚ್. ರಾಮರಾವ್,
ರಾಮಸುಧಾ ಚಾರಿಟಿಬಲ್ ಟ್ರಸ್ಟ್‌ರವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಮದುರೈ ಟಿ. ಶ್ರೀನಿವಾಸನ್
ಅವರಿಗೆ ಕಾಲ್ಕಿಟ್ ಮನ ಅಯ್ಯರ್ ಸ್ವಾರಸ್ಯ ಪ್ರಶಸ್ತಿ
ಮತ್ತು 'ಮೃದಂಗ ಕಲಾಶಿರೋಮಣಿ' ಬಿರುದು

ಮಹಾಮಹೋಪಾಧ್ಯಾಯ ಡಾ|| ರಾ. ಸತ್ಯನಾರಾಯಣ
ಅವರಿಗೆ ಬೆಂಗಳೂರು ಕೆ. ವೆಂಕಟರಾಂ ಸ್ವಾರಸ್ಯ ಪ್ರಶಸ್ತಿ
ಮತ್ತು 'ಸಂಗೀತ ಕಲಾಭಿಜ್ಞ' ಬಿರುದು

ಯುವಸಾಧನೆಗಾಗಿ

ವಿದ್ವಾನ್ ಎನ್. ವಾಸುದೇವ್
ಅವರಿಗೆ ಪಿ.ಬಿ.ಪುಟ್ಟಾಚಾರ್ ಸ್ವಾರಸ್ಯ ಪ್ರಶಸ್ತಿ
ಮತ್ತು 'ಲಯ ಕಲಾ ಪ್ರತಿಭಾಮಣಿ' ಬಿರುದು

ವಿದ್ವಾನ್ ಬಿ.ಎಸ್. ಅರುಣ್ ಕುಮಾರ್
ಅವರಿಗೆ ಪಿ.ಎ.ಸಿ. - ಸಿ.ಎಂ.ಎ.ಎನ್.ಎ. ದತ್ತಿ ಬಹುಮಾನ
(ಕರ್ನಾಟಕ ಮ್ಯೂಸಿಕ್ ಅಸೋಸಿಯೇಷನ್
ಆಫ್ ನಾರ್ತ್ ಅಮೇರಿಕ ಅದರ ಕೊಡುಗೆ)

ಅಮೃತೂರ್ ಜಾನಕಿ ಅಮ್ಮಾಳ್ ತಾಳವಾದ್ಯ ಸ್ಪರ್ಧೆಯ
ಬಹುಮಾನ ವಿತರಣೆ
(ಕೃಪೆ : ಅಮೃತೂರ್ ಜಾನಕಿ ಅಮ್ಮಾಳ್ ಚಾರಿಟಿಬಲ್ ಟ್ರಸ್ಟ್ ಮತ್ತು
ರೋಟರಿ ಕ್ಲಬ್ ಆಫ್ ಬೆಂಗಳೂರು, ಲ್ಯಾವೆಲ್‌ರೋಡ್, ಬೆಂಗಳೂರು)
ಜಿ.ಎಸ್. ಶ್ರೀರಾಮ್ ಸ್ವಾರಸ್ಯ ಬಹುಮಾನ ವಿತರಣೆ
(ಕೃಪೆ : ವಿದುಷಿ ರೇವತಿ ಮೂರ್ತಿ)

ಸ್ಥಳ : ಬೆಂಗಳೂರು ಗಾಯಾನ ಸಮಾಜ
ಕೆ.ಆರ್. ರಸ್ತೆ, ಬೆಂಗಳೂರು 560 004
ತಮಗೆ ಆದರದ ಸ್ವಾಗತ

PRESENTATION OF AWARDS

On Sunday, 13th JULY 2008 at 10 am,
during Valedictory

LIFE TIME ACHIEVEMENT AWARDS

PALANI SUBRAMANYA PILLAI MEMORIAL
CENTENARY AWARD
& title 'LAYA KALA NIPUNA'
to Vidushi D.K.PATTAMAL
(Courtesy: SUDHA R.RAO & Dr. A.H.RAMA RAO
RAMASUDHA CHARITIES)

PALGHAT MANI IYER MEMORIAL AWARD
& title 'MRIDANGA KALA SHIROMANI'
to Vidwan MADURAI T.SRINIVASAN

BANGALORE K. VENKATARAM MEMORIAL AWARD
& title 'SANGĒETHA KALABHIJNA'
to Dr. R. SATHYANARAYANA

YOUTH ACHIEVEMENT AWARDS

H.PUTTACHAR MEMORIAL AWARD
& title 'LAYA KALA PRATHIBHA MANI'
to Vidwan N. VASUDEV
(Created by Khanjari Kala Shiromani H.P.RAMACHAR -
Courtesy: Vidushi B.R.LATHA)

PAC - CMANA ENDOWMENT PRIZE
to Vidwan B.S. ARUNKUMAR
(Courtesy: CARNATIC MUSIC ASSOCIATION
OF NORTH AMERICA)

DISTRIBUTION OF PRIZES TO WINNERS OF
AMRUTHUR JANAKI AMMAL MEMORIAL
COMPETITION FOR PERCUSSIONS
(Courtesy: AMRUTHUR JANAKI AMMAL
CHARITABLE TRUST & ROTARY CLUB OF BANGALORE,
LAVELLE ROAD, BANGALORE)

PRESENTATION OF G.S.SRIRAM MEMORIAL PRIZE
(Courtesy: Vidushi REVATHI MURTHY)

Venue: BANGALORE GAYANA SAMAJA,
K.R.ROAD, BANGALORE 560004
YOU ARE CORDIALLY INVITED

'THALAVADYOTSAV 2008'

PROGRAM SCHEDULE

WEDNESDAY, 9th JULY 2008

6.00 pm : INAUGURAL FUNCTION

7.00 pm : R.K.PADMANABHA (vocal), NALINA MOHAN (violin), N.VASUDEV (mridangam),
M.A.KRISHNAMURTHY (ghatam), H.C.K. BHATTA MEMORIAL PROGRAM
(Courtesy: Dr. SREDEVI and Dr. H.K.CHANDRASHEKAR, U.S.A.)

THURSDAY, 10th JULY 2008

5.45 pm : Lecture-Demonstration on 'PALANI SUBRAMANYA PILLAI SCHOOL OF PERCUSSION' by
SRIMUSHNAM V. RAJA RAO

6.45 pm : T.M.KRISHNA (vocal), H.K.VENKATARAM (violin), SRIMUSHNAM V. RAJA RAO (mridangam),
GIRIDHAR UDUPA (ghatam), U.D.N. RAO MEMORIAL PROGRAM
(Courtesy: Smt. NALINI RAO & family) and
U.D.NARAYANAMURTHY MEMORIAL PROGRAM (Courtesy: Smt. YAMUNA DEVI & family)

Chief Guest : Dr. K.R. GURURAJA RAO, MBBS, DCH (Glasgow) Propreitor, Shanthi Nursing Home

FRIDAY, 11th JULY 2008

5.45 pm : Lecture-Demonstration - 'GROWTH & DEVELOPMENT OF KHANJARI PLAYING TECHNIQUE' by
N.AMRIT
NAGAMMA AND A.VENKOBACHAR MEMORIAL PROGRAM (Courtesy: Vidwan A.V.ANAND)

6.45 pm : R.A.RAMAMANI (vocal), C.N.CHANDRASHEKAR (violin), DANDAMUDI SUMATHI RAM MOHAN
RAO (mridangam), RANGANATHIA CHAKRAVARTHY (ghatam),
ANOOB SURYANARAYANA MEMORIAL PROGRAM (Courtesy: Sri B.S. ARUN KUMAR)

Chief Guest : K. SANKAR, Income Tax Officer, Directorate of Exemptions, Bangalore

SATURDAY, 12th JULY 2008

5.45 pm : Lecture-Demonstration on 'LAYAM' by MADURAI T. SRINIVASAN
Dr.R.K.SRIKANTAN ENDOWMENT PROGRAM

6.45 pm : N.VIJAY SIVA (vocal), CHARULATHA RAMANUJAI (violin), ARJUN KUMAR (mridangam),
G.GURUPRASANNA (khanjari), B.S.ARUNKUMAR (marching)
(COURTESY: Sri V.KRISHNAN, PARTHASARATHY SWAMY SABHA)

Chief Guest : D.R. SRIKANTIAH, Ex President Federation of Karnataka Chamber of Commerce & Industry.

SUNDAY, 13th JULY 2008

10.00 am : VALEDICTORY FUNCTION

11.30 am : LAYA VINYASA by VRUSHTI (Percussion Ensemble Of Percussive Arts Centre)
directed by Vidwan ANOOR ANANTHAKRISHNA SHARMA,
ANOOR ANANTHAKRISHNA SHARMA (dolu / thavil), V.KRISHNA (mridangam),
G.GURUPRASANNA (khanjari), B.S.ARUN KUMAR (drums), UDAYRAJ KARPUR (tabla),
B.C.MANJUNATH (konagolu) with M.K.PRANESH (flute)

President
M.R.DORAISWAMY IYENGAR

Patron-in-Chief
Dr. A.H.RAMA RAO

Chairman, Council of Experts
Dr. R.K. SRIKANTAN

Directors - Patrons
V.KRISHNAN
Dr. H.S. ANASUYA
N.R. KULKARNI

Executive Director
V.KRISHNA

Director - Finance
G.R.JAYA
Director - Internal Auditor
N.R.ANANTHANARAYANA

ತಾಳವಾದ್ಯೋತ್ಸವ 2008

ಕಾರ್ಯಕ್ರಮ ವಿವರ

ಬುಧವಾರ, 9ನೇ ಜುಲೈ, 2008

ಸಂಜೆ 6.00 : ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ

ಸಂಜೆ 7.00 : ಆರ್.ಕೆ. ಪದ್ಮನಾಭ (ಗಾಯನ), ನಳಿನಾ ಮೋಹನ್ (ಪಿಟೀಲು), ಎಸ್. ವಾಸುದೇವ್ (ಮೃದಂಗ), ಎಂ.ಎ. ಕೃಷ್ಣ ಮೂರ್ತಿ (ಘಟ)
ಹೆಚ್.ಸಿ.ಕೆ. ಭಟ್ಟ ಸ್ವಾರಸ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಡಾ|| ಶ್ರೀದೇವಿ ಮತ್ತು ಡಾ|| ಹೆಚ್.ಕೆ. ಚಂದ್ರಶೇಖರ್, USA)

ಗುರುವಾರ 10ನೇ ಜುಲೈ, 2008

ಸಂಜೆ 5.45 : 'ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ರವರ ಸುದೀರ್ಘಕಾಲೀನ ಕೃಮಿ' - ಸೋದಾಹರಣ ಭಾಷಣ - ಶ್ರೀಮುಖ್ಯಂ ವಿ. ರಾಜಾರಾವ್

ಸಂಜೆ 6.45 : ಟಿ.ಎಂ. ಕೃಷ್ಣ (ಗಾಯನ), ಹೆಚ್.ಕೆ. ವೆಂಕಟರಾಂ (ಪಿಟೀಲು),

ಶ್ರೀಮುಖ್ಯಂ ವಿ. ರಾಜಾರಾವ್ (ಮೃದಂಗ), ಗಿರಿಧರ್ ಉಮಪ (ಘಟ)

ಯು.ಡಿ.ಎನ್.ರಾವ್ ಸ್ವಾರಸ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಶ್ರೀಮತಿ ನಳಿನಿ ರಾವ್ ಮತ್ತು ಕುಟುಂಬದವರು)

ಮತ್ತು ಯು.ಡಿ. ನಾರಾಯಣಮೂರ್ತಿ ಸ್ವಾರಸ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಶ್ರೀಮತಿ ಯಮುನಾ ದೇವಿ ಮತ್ತು ಕುಟುಂಬದವರು)

ಮುಖ್ಯ ಅತಿಥಿ : ಡಾ. ಕೆ.ಆರ್.ಗುರುರಾಜಾ ರಾವ್, MBBS, DCH (Glasgow), ಮುಖ್ಯಸ್ಥರು, ಶಾಂತಿನರ್ಸಿಂಗ್ ಹೋಮ್

ಶುಕ್ರವಾರ 11ನೇ ಜುಲೈ, 2008

ಸಂಜೆ 5.45 : 'ಖಂಜರಿ ವಾದನ ತಂತ್ರದ ಬೆಳವಣಿಗೆ' - ಸೋದಾಹರಣ ಭಾಷಣ - ಎಸ್. ಅಮೃತ್

ನಾಗಮ್ಮ ಮತ್ತು ವಿ. ವೆಂಕಟೇಶ್ವರ ಸ್ವಾರಸ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ವಿಧ್ವಾನ್ ಎ.ವಿ. ಆನಂದ್)

ಸಂಜೆ 6.45 : ಆರ್. ಎ. ರಮೇಶ್ವರಿ (ಗಾಯನ), ಪಿ.ಎಸ್. ಚಂದ್ರಶೇಖರ್ (ಪಿಟೀಲು),

ದಂಡಮುಡಿ ಕುಮಾರಿ ರಾಮ್ ಮೋಹನ್ ರಾವ್ (ಮೃದಂಗ), ರಂಗನಾಥ್ ಚಕ್ರವರ್ತಿ (ಘಟ)

ಅನೂರು ಸೂರ್ಯನಾರಾಯಣ ಸ್ವಾರಸ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಬಿ.ಎಸ್. ಅರುಣ್ ಕುಮಾರ್)

ಮುಖ್ಯ ಅತಿಥಿ : ಶ್ರೀಕೆ. ಶಂಕರ್, ಐ.ಓ.ಓ., ಬೆಂಗಳೂರು

ಶನಿವಾರ 12ನೇ ಜುಲೈ, 2008

ಸಂಜೆ 5.45 : 'ಲಯ' ಸೋದಾಹರಣ ಭಾಷಣ - ಮುದ್ದೆ ಟಿ.ಶ್ರೀನಿವಾಸನ್ ಡಾ|| ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್ ದತ್ತಿ ಕಾರ್ಯಕ್ರಮ

ಸಂಜೆ 6.45 : ಎನ್. ವಿಜಯಶಿವ (ಗಾಯನ), ಚಾರುಲತ ರಾಮಾಸುಜಮ್ (ಪಿಟೀಲು), ಅರ್ಜುನ್ ಕುಮಾರ್ (ಮೃದಂಗ),

ಜಿ.ಗುರುಪ್ರಸನ್ನ (ಖಂಜರಿ), ಬಿ.ಎಸ್. ಅರುಣ್ ಕುಮಾರ್ (ಮೋರ್ಸಿಂಗ್)

(ಕೃಪೆ : ಶ್ರೀ ವಿ. ಕೃಷ್ಣನ್, ಪಾರ್ಥಸಾರಥಿ ವ್ಯಾಮಿ ಸಭೆ)

ಮುಖ್ಯ ಅತಿಥಿ : ಶ್ರೀ. ಡಿ.ಆರ್. ಶ್ರೀಕಂಠಯ್ಯ, ಮಾಜಿ ಮುಖ್ಯಸ್ಥರು, ಕರ್ನಾಟಕ ಭೇಂಬರ್ ಆಫ್ ಕಾನ್ಸರ್ವ್ ಮತ್ತು ಇಂಡಸ್ಟ್ರಿ

ಭಾನುವಾರ, 13ನೇ ಜುಲೈ 2008.

ಬೆಳಿಗ್ಗೆ 10.00 : ಸಮಾರೋಪ ಸಮಾರಂಭ

ಬೆಳಿಗ್ಗೆ 11.30 : ಲಯ ವಿನ್ಯಾಸ - 'ವೈಷ್ಣಿ' (ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ ಸೆಂಟರಿನ ಲಯವಾದ್ಯ ಗೋಷ್ಠಿ) ನಿರ್ದೇಶನ ಅನೂರು ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ
ವಿ.ಕೃಷ್ಣ (ಮೃದಂಗ), ಜಿ.ಗುರುಪ್ರಸನ್ನ (ಖಂಜರಿ), ಬಿ.ಎಸ್. ಅರುಣ್ ಕುಮಾರ್ (ಘಟ), ಅನೂರು ಅನಂತಕೃಷ್ಣ ಶರ್ಮ
(ಮೋಲು/ತವಿಲ), ಉದಯರಾಜ್ ಕರ್ಪೂರ್ (ತಬಲ), ಬಿ.ಪಿ. ಮಂಜುನಾಥ್ (ಕೊನಗೋಲು ಮತ್ತು ಪಂಚಮ ಮೃದಂಗ),
ಎಂ.ಕೆ. ಪ್ರಾಣೇಶ್ (ಕೋಳಲು)

ಲಭ್ಯರರು ಎಂ.ಆರ್. ದೊರೆಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್	ಪ್ರಧಾನ - ಪೋಷಕರು ಡಾ ಎ.ಹೆಚ್. ರಾಮರಾವ್	ತಜ್ಞರ ಸಮಿತಿ ಲಭ್ಯರರು ಡಾ ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್
ನಿರ್ದೇಶಕರು - ಪೋಷಕರು ವಿ. ಕೃಷ್ಣನ್ ಡಾ ಹೆಚ್.ಎಸ್. ಅನೂರೂ ಎಸ್.ಆರ್. ಕುಲಕರ್ಣಿ	ನಿರ್ಮಾಪಕ ನಿರ್ದೇಶಕರು ವಿ. ಕೃಷ್ಣ	ನಿರ್ದೇಶಕರು ಹಣಕಾಸು ಜಿ.ಆರ್. ಜಯ ನಿರ್ದೇಶಕರು - ಆಂತರಿಕ ಲೆಕ್ಕ ಪರಿಶೋಧಕರು ಎಸ್.ಆರ್. ಅನಂತನಾರಾಯಣ



Justice Dr. N. SANTOSH HEGDE

Lokayuktha, Karnataka

Justice N. Santosh Hegde was born on 16th June 1940 at Nitte Village of Karkala Taluk, Dakshina Kannada District (Now Udupi District). He did most of his school education at St. Aloysius School, Mangalore and Madras Christian College School, Madras. He did his intermediate from St. Joseph's College, Bangalore and B.Sc. Degree from Central College, Bangalore. He proceeded to complete his Law Degree from Government Law College, Bangalore, (presently University Law College, Bangalore).

He joined the Bar in January 1966. He was appointed as Advocate General in February 1984. He was then designated as Senior Advocate in May 1984 and continued as Advocate General from 1984 to 1988. He was **appointed as Additional Solicitor General of India in November 1989** and held the office for 11 months – **first person to be so appointed from Karnataka**. He was later appointed as **Solicitor General**

of India in 1998 – till date **only person to be so appointed from Karnataka**.

He was appointed directly from the Bar as Judge of the Supreme Court of India in 1999 – one of the only 4 persons to be so appointed in the history of Indian Supreme Court. He was **conferred Honorary Doctorate of Law by the University of Mangalore in February 2005**. He retired as Judge of Supreme Court in June 2005.

He was appointed on 6.7.2005 as Chairperson, Telecom Disputes Settlement Appellate Tribunal, New Delhi and functioned till 2nd August 2006. He was **appointed as Lokayukta of Karnataka State** from 3rd August 2006 for a term of 5 years under the provisions of the Karnataka Lokayukta Act, 1984.

Justice Dr. N.Santosh Hegde is also an avid sports lover and has represented the State of Mysore and University of Mysore in Hockey.



Sri Sri Sri VEERESHAANANDA SARASWATHI SWAMIJI

*Head Pontiff, Ramakrishna Vivekananda Ashrama,
Tumkur*

Born in Kolar district Swamiji had his schooling from Sri Siddhartha Educational Institutions in Kunigal Taluk, Tumkur district. After finishing his pre-university education from National College Basavanagudi, Swamiji did his Bachelors in Electronics Engineering from Mysore University.

Then he came under the divine influence of Swami Purushottama Anandaji of Ramakrishna Mutt and took to service to humanity. In 2004 Swamiji represented India in the 4th World Conference on Religions at Barcelona, Spain and delivered a discourse on 'Dealing with calamities brought about by religious fanaticism'.

Swamiji is working relentlessly to educate students, teachers and the common man regarding moral, religious and spiritual values. Swamiji is also helping the poorest of the poor mothers under the 'Living Durga Puja Scheme' treating them as reincarnations of Mother Sharada Devi by providing them with clothes, food grains and food.

Universal Peace Federation, of New York USA an organization working under United Nations Organization has conferred the title 'World Ambassador for Peace' on the revered Swamiji.

He has addressed more than 7 lakhs students and 1 lakh teachers, lecturers and professors from the past 20 years with his scholarly discourses. He is the Executive Editor of 'Viveka Deepthi' a bi-monthly periodical. Swamiji is regularly featured in various programmes in Doordarshan such as 'Jeevana Darshana', 'Marga Darshana' etc through which he is propagating noble and elevated thoughts to the people at large.

He can deliver discourses fluently in Kannada, English and Telugu languages.

He is also an accomplished vocalist and his recordings are popular in Sanskrit departments of several Universities in European countries. He regularly conducts Satsangs at Italy, Spain, Austria, Switzerland, France and other nations. He is the Honorary Guide to 'Italian Hindu Union' an internationally renowned service organization formed by thousands of Indians at Italy.

Presently, he is the Head Pontiff of the Ramakrishna - Vivekananda Ashrama at Tumkur.



Prof. M.R. DORESWAMY

*Founder chairman, P.E.S. Group of Institutions,
Member of Legislative Assembly, Karnataka*

Prof. M.R. Doreswamy was born on 7th November 1937. He completed his B. A. (Economics) from St. Joseph's College, M. A. (Economics) from Central College and Bachelor of Law from B.M.S. Law College, Bangalore. He served as the Principal of Dayananda Sagar Evening College with distinction for 7 years. His keen interest and commitment to education prompted him to establish the Samaja Seva Mandali School in 1958 along with reputed educationists, including late Prof. M V Krishna Rao, Professor Emeritus of History and Political Science of Mysore University, for imparting quality education to the middle and lower middle class children of T R Nagar and N R Colony.

In 1973 he founded PES Junior College (Science & Commerce) and from then on he never looked back. He established a chain of educational institutions under the PES banner. Presently under PES banner facilities have been created from kindergarten to post graduation and beyond. His uncompromising commitment to quality was instrumental in establishing a total of 20 educational institutions, each reputed for its academic excellence. He is currently a guiding force for over 10,000 students and 700 faculty members. He pioneered the implementation of ISO 9002 in PES Institute of Technology, the first engineering college in the South-East Asia to receive this certificate. The PES group has expanded and it presently has three campuses in Bangalore and one at Kuppam, Andhra Pradesh.

He was invited to America as a Full Bright Scholar to study their HIGHER EDUCATION PROGRAMS and later he incorporated many of them in his institutions. He has visited US a number of occasions at the invitation of various American Universities. He delivered popular lecture on "New trends in technical education in India" at the New Jersey University and on "New Economic Policy in India" at Delaware University and many more. The Vision Asia TV channel of the US has interviewed him. He frequently visits US Universities for delivering lectures and was instrumental in having a tie-up with American Universities.

He introduced several social and service initiatives such as Free Job Oriented Vocational Courses for school dropouts and weaker sections. He was the brain behind Adoption of 12 Govt. Kannada rural primary schools in and around Bangalore and also adoption of Corporation Parks.

Recognizing his notable contributions in the realm of education many honor well bestowed on him. They include "**Rajyotsava Award**" (1997) conferred by the Govt. of Karnataka, "**Kempegowda Award**" (2000) instituted by Bangalore City Corporation and "**Aryabhata Award**" (2001) instituted by Aryabhat Samskruthika Samsthe, Bangalore. Recently he was nominated as **MEMBER OF THE LEGISLATIVE COUNCIL** of Karnataka State.



Sri MANU BALIGAR

*Director, Directorate of Kannada & Culture,
Government of Karnataka*

Manu Baligar, M.A., LL.B., K.A.S. (1979 batch) hails from a progressive family of agricultural background from Shigli village in Dharwad district of Karnataka.

Highly accomplished in literary pursuits Sri Manu Baligar has authored over 21 books which include novels, poems, essays, dramas, biographies etc. His literary works include:-

- ✓ Novels such as 'Avyaktha' (1983), 'Runa' (1988), 'Baduka Mayeya Maata' (2002), 'The Debt and other stories' (2004)
- ✓ Poem Collections such as 'Nanna ninnolage' (1983), 'Eddhavaru biddhavaru' (1994), 'Literary Poems' (1994), 'Niagara matthu jalapaathagalu' (1998), 'Kavi Ravindrara Minchina Hanigalu' (2004)
- ✓ Light literary essays such as 'Ekantha matthu ekagrathe'
- ✓ Drama 'Huthathma' (2007) in print
- ✓ Biographies – 'Rare Politician S.R.Kanti' (2001), 'Talented and accomplished M.L.A.s' (2005), 'Abdul Nazir Saab' (2005)

He has participated and presided over prestigious Seminars and Conferences. He

has presided over 'Vishwa Kannada Sammelana', Singapore (2005), 'Kannada Sahitya Sammelana', Gadag (2004), 'National Kannada Sammelana, New Delhi (2004), 'Symposium on Literature in Akhila Bharatha Sharana Sahitya Sammelana' at Gadag and others.

He has traveled abroad on numerous occasions on lecture assignments. He has visited most European countries, USA, Thailand, Malaysia, Singapore and others giving lectures on topics such as 'International Understanding and Vachana Literature', 'Indian Culture and Heritage', 'Challenge before Religion', 'Kannada Culture – A Study' and others.

He as received many Awards and accolades for his rich and varied contributions. These include – Gold Medals for Best Officer Award twice in Govt. Service, Gorur Literature Award, Ranna Literature Award, Lingaraja Desai Literature Award, Kempegowda Literature Award, Belgaum M.K. Publicity Awards and others.

Manu Baligar is presently serving as Director, Directorate of Kannada & Culture, Government of Karnataka.

LAYAKALAA NIPUNA AWARDEE - 2008
VIDUSHI D.K. PATTAMAL



D K Pattammal or DKP as she is known to her legions of admirers was born to Sri Krishnaswamy Dikshitar and Smt Rajammal known for their generosity and magnanimity. 'Patta', as she was known to her family, grew up on music, her elder brother D K Ranganathan, was a musicologist and a vocal performer. Her younger brothers, D K Nagarajan and D K Jayaraman were avidly interested in music and accompanied her in her concerts later on. That Pattammal was destined to become a Grande Dame in Carnatic Music was predicted by no less a person than the saint Ramana Maharishi. When she was just a few months old, the great saint placed honey on her tongue and divined that Pattammal would become a renowned artist. Pattammal's second encounter with the Divine happened when she was blessed by the Shankaracharya of the Kanchi Kamakoti Peetham, when she was six years old.

She had her initial training from Vaidyanathan a disciple of Ariyakkudi Ramanuja Iyengar and Kanchipuram Krishnaswamy Iyengar a disciple of Nayana Pillai. She was trained by

a vidwan she would refer to as 'Telugu Vadyar'. She learnt a few Dikshitar's compositions from Sri Ambi Dikshithar and his disciple Justice T L Venkatarama Iyer who was an authority on Dikshithar's compositions and taught Pattammal more than 200 Dikshithar's kritis. Pattammal learnt Padams from Rajalakshmi Ammal the daughter of Veenai Dhanammal. She came under the guidance of Narasimhalu Naidu, Koteeswara Iyer and Appa Durai Acharyar (from whom she learnt around 50 Tiruppugal songs). She furthered her repertoire by training under Gowri Shankar Sthapathi. In 1933, she came under the guidance of Papanasam Sivan and learnt his compositions, which became a regular part of all her concerts. From an early age, she was well versed in the songs of Bharatiyar and included these compositions in her concerts. Some of these popularized by her include 'Aduvome Pallu, Paaduvome', 'Theeraada velayaattu Pillai', 'Vetri ettu dikkum' and 'viduthalai viduthalai, viduthalai'. Pattammal imbibed a lot from great musicians like Nayana Pillai, Ariyakkudi Ramanuja Iyengar, Musiri Subramanya Iyer and Rajarathnam Pillai by attending and listening to their concerts.

Pattammal's first full length recital was in the year 1933 at the Mahila Samajam better known as Egmore Lady's club. Despite the apprehensions, held by Pattammal and her father, the maiden performance was a tremendous success, appreciated by the large

crowd who had gathered to see a young girl who defied tradition. After that Pattammal was courted by various sabhas for large number of performances. Thus began the transition of her life from Pattammal to Paatta Ammal. A high point in her life, was her singing before Mahatma Gandhi at a Public meeting in Kanchi when she was a young girl.

The main characteristics of DKP's music were perfect alignment to sruti all the time. Her musical style was a healthy balanced mixture of both the Nagaswaram and veenai banis, the long karvais supplemented by gamakas. Her diction was perfect and pronunciation flawless whatever be the language. Despite the fact that her formal education was limited she had mastered pronunciation in a number of languages including Sanskrit. Her diction was so good, that one could write the texts of songs when she sang.

Her duet singing with her brother Sri. D K Jayaraman was a very popular combination of male and female voices, perhaps the first of its kind in carnatic music. The brother and sister used to practise a kriti 300 times before presenting it at any concert. It is no wonder then that what emerged was a finished and flawless product.

The greatest turning point in Pattammal's musical career came when she ventured in singing the Ragam Tanam Pallavi. Pattammal did raise a lot of brows, especially from men, when she opted to sing Pallavis in her concert. Pattammal refused to bow to prejudices and blazed a new trail for herself. Her mastery on the Pallavi earned her the title Pallavi Pattammal. She had cordial relations with all the artistes like M.S. Subbulakshmi, M.L.Vasanthakumari and others. Always willing to learn from others thanks to her humility she had lessons in padams and javalis from Brunda-Mukta even

after becoming an eminent musician in her own right. DKP is the first woman artist to be accompanied by the legendary percussionist Palghat Mani Iyer.

Her talent and popularity paved her entry into films. She insisted on singing devotional and patriotic songs only and never sang any romantic numbers. This lure did not last long and she stopped singing in films after some time.

She is married to Sri Ishwara Iyer, a strict disciplinarian. She had three children, all sons. Eldest son Sivakumar is a noted mridangam artist, married to Lalitha, the daughter of Palghat Mani Iyer. The other two were twins, Ram and Lakhsman (Ram passed away very early). Her grand daughter Nityashree Mahadevan is the daughter of Sivakumar and Lalitha.

She is the recipient of several awards and accolades. Some of them are President's National Award for Carnatic Music, 1962, Sangeetha Kalanidhi, Music Academy Chennai, 1970, Padma Bhushan, The Government of India, 1971, Kalidas Samman, Govt of Madhya Pradesh, 1998-1999, Padma Vibushan, The Government of India, 1999, Bangalore Gayana Samaja Centenary Celebration Award, 2005.

Percussive Arts Centre is honoured to present Vidhushi D K Pattammal the Palani Subramania Pillai Centenary Award (Courtesy: Smt. Sudha R Rao and Dr. A H Rama Rao, Ramasudha Charitable Trust) and the Title 'Laya Kala Nipuna' on 13th July 2008, at the vidwat sadas during the valedictory of Thala vadyotsav 2008 - The Arts Centre's 27th Annual Percussive Arts festival and Music Conference.

Kind Courtesy : Bharatiya Vidya Bhavan and Sri C.R. Gopinathan

**MRIDANGA KALAA SHIROMANI AWARDEE - 2008
VIDWAN MADURAI T. SRINIVASAN (SEENAKUTTI)**



Madurai T. Srinivasan popularly known as Seenakutti was born on 26th April 1933 to Sri S.Thiruvengadam Iyengar and Smt. Alamelu Ammal. He started learning at the tender of age of 5 in Gurukula system from Madurai Balakrishna Iyengar and had further training from Shozhavanthan Sesha Iyengar. He played his first concert when he was 14. He was also inspired by Mridangam Vidwan S.V.S.Narayanan, son and disciple of noted vocalist S.V.Subbayya Bhagavathar.

He has provided mridangam accompaniment to over 5 generations of top ranking artistes. They include vocalists of stature such as Ariyakudi Ramanuja Iyengar, Maharajapuram Viswanatha Iyer, G.N.Balasubramaniam, Sathoor Subaramaniam, T.K. Rangachari, M.D. Ramanathan, Madurai T. Somasundaram, Ramanad Krishnan, T.M. Thiagarajan, K.V.Narayanaswamy, B. Rajam Iyer, Madurai N. Krishnan, Voleti Sri. Venkateswaralu, Nukala Chinna Sathyanarayana,

Dr.Pinakapani, B.V.Raman & B.V.Laxmanan, T.V.Sankaranarayan, S.V. Parthsarathy, T.R.Subramaniam, V.V.Sadagopan, T.K. Govinda Rao, Madurai T.N. Seshagopalan; Veena legends Dr.V.Doraiswamy Iyengar, S.Balachander; Violin vidwans Dwaram Venkataswami Naidu, T.N. Krishnan, Lalgudi G. Jayaraman; Flute vidwans T.K.Radhakrishnan, N.Ramani; Jalatharangam vidwans Anayampatti Dhandapani, Anayampatti Ganesan; Chitrovina N.Ravikiran and others

He has presented Mridangam in Dance Ballet Recording 'JUNGLE BOOK' composed by Pandit. Vijaya Raghava Rao, for CCA (Cleveland Cultural Alliances). This Ballet was presented by Ohio Ballet group in USA (1996). He has been very active in cine music and has rendered mridangam in Tamil, Telugu, Hindi, Malayalam, and Kannada films. He has been part of several fusion music compositions. They include

- Mridangam & Jathi in fusion music composed by Pandit. Ravishankar and Mr. Philip Glass for Album "Passages"
- Mridangam in Album "How To Name It" Composed by Music Maestro. Sri. Ilayaraja.
- Mridangam & Jathi in Album "River Rhythm" music composed by shakuhaji Maestro Mr. John Keizan Neptune (Japan)

He has served as staff artiste from 1975 to 1993 in All India Radio Chennai in 'Vadya Vrundha' and has worked with all top composers.

Madurai T.Srinivasan is also a much acclaimed composer and has composed over 39 varnams, 35 keerthanas and 26 thillanas which have been rendered by some of the eminent artistes on big platforms. He has also composed many jathis, korvais and moharas of note.

He was featured in a live concert in "Rashtrapathi Bhawan" New Delhi 1989 in front of the then President of India Sri R.Venkataraman. He has toured widely abroad and visited Rangoon, Manila, Bangkok, Jakarta, Vietnam, Hanoy, Kuala Lumpur besides visiting Sri Lanka, Singapore, London and France.

Madurai T.Srinivasan is invited regularly as a visiting professor in Tamil Nadu Govt Music College, Chennai and Madurai and as an Examiner in Chidambaram University and Tamilnadu Govt. Colleges. Sampradaya (Chennai) a Voluntary organization has taken up the project of documenting contemporary Krithis of Madurai T. Srinivasan rendered by the Composer himself and also his Varnam & Thillanas constituting a valuable addition to their archives.

He has received many awards and accolades which include 'Mozhai Kalai Arasu' by Musical Trust of Kuala Lumpur in 1973, 'Mridanga Ganasasthra Visaradha' by AG's Club Chennai in 1979, 'Kalaimamani' by Govt. of Tamil Nadu in 2003, 'Vaggeyakarar Award' by Music Academy Chennai in 2004, Maharajapuram Viswanatha Iyer Award by Maharajapuram Santhanam Trust, Semmangudi Srinivasa Iyer Veteran Award by Bharat Kalachar, Guru Surajananda Award by Sruthi Laya and others

He is happily married to Smt. Lakshmi and is blessed with 3 sons and 3 daughters all of whom are happily married. His Eldest son M.S.Kannan is a noted violinist while his second son S.Seshadri is a noted mridangam artist.

MADURAI. T. SRINIVASAN receives the Palghat Mani Iyer Memorial Award and the title 'Mridanga Kala Shiromani' presented by Percussive Arts Centre on 13th July 2008 at the Vidwat Sadas during the valedictory of Thalavadyotsav 2008 – the Arts Centre's 27th Annual Percussive Arts Festival and Music Conference.

**SANGEETHA KALABHILJNA AWARDEE - 2008
MAHAMAHOPADHYAYA DR. R. SATHYANARAYANA**



Dr. R.Sathyanarayana, the internationally reputed musicologist and danceologist was born in Mysore (Karnataka State, India) on May 9th 1927. He belongs to the lineage of the Saint Composer Sri. Tyagaraja. He hails from a family of several generations of artists and scholars. His paternal grand father was Pallavi Ramalingayya, famed for extempore composing and singing of intricate pallavis in the 108 Desi Talas and who later studied for some time with Manambuchavadi Venkatasubbayya, senior disciple of the Saint Composer. His father was Musician B.Ramaiah. He started learning music from his fifth year from his mother Smt. Varalakshmi who was the foremost disciple of Veena Sundarashastri of the Mysore Royal Court fame. His brothers, sister, wife, son, daughter, son-in-law and grand children are all noted musicians. His daughter-in-law is a noted Bharatanatyam Dancer.

His Academic Qualifications include M.Sc. (Chemistry), Ph.D., D.Litt. D.Litt, {Honoris

Causa}. He has received many academic distinctions, honorific titles, awards etc., in India and abroad and is intimately associated with many institutions of higher learning and of the arts. His Academic Distinctions include :-

1. D.Litt. First interdisciplinary award, Mysore University,
2. D.Litt. {Honoris Causa} IKSU University, Khairagarh, M.P.
3. Certificate of Honour: International Biographical Centre, Cambridge.
4. Golden Jubilee Award, Mysore University, for highest creative research in Fine Arts and Languages {three times}
5. Highest Award for lecture Demonstration, 53rd Music Conference, Music Academy, Madras.
6. Fellow, Member etc. of numerous learned bodies in India and Abroad
7. Indira Gandhi National Fellowship for Arts
8. Senior Fellow, Ministry for Tourism and Culture, New Delhi.

Mahamahopadhyaya Dr.R.Sathyanarayana has won International acclaim as an authority on Indian music and dancing. He is broad based on several disciplines of Physical Sciences, Humanities and Indological shastras. He is a noted speaker on several Indological disciplines such as Indian

philosophy, Yoga, Tantra, Mantra, Advaita Darshana, Upanishads and related subjects. He also lectures and writes on aesthetics, education, Sociology, psychology, psychoacoustics, historiography, cultural anthropology, synesthesia related to music and dance.

His areas of special interests are textual criticism, pedagogy, therapy, and recreation of ancient and medieval forms from authentic ancient source materials, exegesis and interpretative techniques in historical and textual studies in relation to Indian music and dancing. He is acclaimed as an authority on research methodology and interdisciplinary extrapolations on music and dancing.

He is a prolific author, research scholar, public speaker, teacher, music composer and broadcaster. His publication exceed some 20000 pages in print in the form of critical edition, translation, text critical notes and commentary of seminal treatises on Indian music and dancing, Monographs, original works, Papers in National and Foreign Journals etc, His works on Indian dancing include Studies in Indian Dance, Nartananirnaya [in three volumes], Bharatanatya: A Critical Study, Devadasis of Karnataka etc, His works on music include Sangeetha Rathnakara, Veenalakshana Vimershe, Karnatakadalli Sangeetha, Karnataka Sangeetha Vaahini, Music Criticism : Principles and Practice, Chaturdandiprakashika, Makhihrdaya, Karnataka Music as Aesthetic Form and Dharmika Samskaragalalli Sangeetha. His

research work is acclaimed for comprehensive, original, authentic source material, critical and creative approach, precise documentation as well as functional and contemporary interpretation.

He travels abroad frequently to interpret traditional Indian Culture. He is acclaimed for his systematic contributions to the interdisciplinal and intradisciplinal bases of modern Indian musicology and danceology. His life and work is documented in several National and International Biographies.

He has received many Awards including the Karnataka State Rajyotsava Award, Karnataka Sangeetha Nrutya Academy Award and others. He has received many titles such as Mahamahopadhyaya, Rashtrabhooshana, Sangeetha Kala Rathna, Sangeetha Shastra Sarasvathi, Sangeetha Sudhakara, Ganagnanapayonidhi, Ganashastravidyavaridhi, Geethanatyakovida, Karnataka Kala Tilaka, Vedashri, Samhitacharya, Sangita Shastra Shiromani, Abhinava Bharatacharya and others

Mahamahopadhyaya Dr.R.Sathyanarayana receives the Sangeetha Kalarathna Bangalore K. Venkataram Memorial Award and the title 'Sangeetha Kalabhijna' presented by Percussive Arts Centre on 13th July 2008 at the Vidwat Sadas during the valedictory of Thalavadyotsav 2008 – the Arts Centre's 27th Annual Percussive Arts Festival and Music Conference.

LAYA KALA PRATHIBHA MANI AWARDEE - 2008
VIDWAN N. VASUDEV



N. Vasudev is son of Smt. N.Radhamma & Sri S.Narayana Murthy. His father Sri S. Narayana Murthy was a vocalist, disciple of Vidwan Chikkarama Rao and Vidwan A.Subba Rao and used to accompany A.Subba Rao in many concerts.

Vasudev holds a Bachelors degree in Arts and Diploma in Computer Science. He has also passed Vidwat Exam in Mrudangam with distinction and is a B-High Graded artiste of AIR Bangalore and Doordarshan.

Vasudev started learning mridangam at the age of 7 from Vidwan A. Rajachar and gave his first public performance at the age of 10. Later he came under the tutelage of Vidwan Yella Venkateshwara Rao.

Vasudev has accompanied various top ranking artists of the country in many

national & international festivals, both in India & abroad. These include vocalists such as Thitte Krishna Iyengar, A.Subba Rao, Dr.R.K.Srikantan, Chintalapalli Krishnamurthy, C.Honnappa Bhagavathar, M.A.Narasimhachar, Pallavi Chandrappa, Sandhyavandanam Sreenivasa Rao, Dr.M.Balamuralikrishna, Bellary Venkateshachar, R.Vedavalli, T.V.Shankaranarayanan, Trichur V.Ramachandran, T.V.Gopalakrishnan, T.N.Seshagopalan, O.S.Thiagarajan, Nookula Chinna Sathyanarayana, Vallabham Kalyanasundaram, Seethalakshmi Venkatesan, Neela Ramagopal, Jambu Kannan, G.R.Jaya, Prof. Nagamani Srinath, Rudrapatnam Bros., M.S.Sheela, S.Shankar, R.A.Ramamani, Dr.T.S.Sathyavathy, Bombay Sisters, Hyderabad Sisters, R.K.Padmanabha & D.V.Nagarajan, Charumathi Ramachandran, Sudha Raghunathan, Aruna Sairam, Dr.Sukanya Prabhakar, N. Vijay Siva, T.M.Krishna, P.Unnikrishnan, S.Sowmya and others. He has accompanied Veena greats such as Dr.V.Doraiswamy Iyengar, C.Krishnamurthy, R.K.Sreenivasa Murthy, R.K.Suryanarayana; Violin Greats such as R.R.Keshavamurthy, A.V.Krishnamachar, Annavarapu Ramaswamy, Anoor S.Ramakrishna, H.V.Krishnamurthy,

A.Veerabhadraiah, T.Rukmini, S.Seshagiri Rao, Mysore Nagaraj & Mysore Manjunath; Flute greats such as M.R.Doreswamy, C.M.Madhuranath, Sikhil Sisters, Manda Balarama Sharma, B.N.Suresh; Nagaswara vidwans such as Palladam Venkataramana Rao, C.Ramadass, B.Raghuram, besides Kadri Gopalanath (Saxophone), M.Kodandaram (nagaswara), G.Ravikiran (chitravina) and others.

He has participated in many Jugalbandi programmes with Hindustani Musicians, such as Vinayak Torvi, Shyamala G.Bhave, Parameshwar Hegde, Nagaraj Rao Havaladar and others.

Vasudeva has visited many European countries on concert tours such as U.K., Germany, Italy and others. He has performed a Western Classical concert with Guitarist Gerhard Kissel, at Bonn, Germany besides other Jazz Concerts. He has participated in the prestigious Festival of India concert with Veena Vidwan Dr.Vemu Mukunda at Queen Elizabeth Hall at London in 1981, before Ben Kingsley. He has provided a recording given for BBC. He has also visited U.S.A. in 2000 on a concert tour with Annavarapu Ramaswamy.

He has performed in important Sabhas all over the country inclusive of Music Academy

Chennai, Bangalore Gayana Samaja, Karnataka Ganakala Parishat, Percussive Arts, Kalasagaram Secunderabad, SICA Hyderabad, Surya Festival Ernakulam, Swathi Tirunal Sangeetha Sabha Trivandrum, BARC Cultural Association Mumbai and others.

He has also been featured in Radio Sangeet Sammelan with S.Shankar . He has rendered mrudangam in more than 50 cassettes & CDs and has trained more than 100 students. He is presently working for Union Bank of India, a leading nationalised bank.

He is happily married to Smt. S.G.Kalpana, M.A., B.Ed. and a student of Kannada Literature. His son V.Aniruddha and daughter V.Anushree are budding musicians.

N.Vasudeva receives the Mridanga Rathnakara H.Puttachar Memorial Award (created by Khanjari Kala Shiromani H.P.Ramachar and kind courtesy Vidushi B.R.Latha) and the title 'Laya Kala Prathibha Mani' presented by Percussive Arts Centre on 13th July 2008 at the Vidwat Sadas during the valedictory of Thalavadyotsav 2008 – the Arts Centre's 27th Annual Percussive Arts Festival and Music Conference.

percussion training under Sri.S.V. Giridhar, advanced training in percussions under the rich guidance of eminent artist Layakala Pratibhamani Sri Anoor Ananthakrishna Sharma and is presently learning the subtleties of jazz drumming under renowned drummer Sri Ranjit Barot.

Aun Kumar plays on western drums, marsing and several Indian folk percussions. He has been in the field of music since 1986 and rendered percussion support to Carnatic Classical, Talavadya, Jazz music, Light Music and Dance performances. He has given performances all over India and has toured Hong Kong, Germany, Holland, France,

He has performed along with eminent musicians like Sangeeta Kalanidhi R.K.Srikantan, Vainika Shiromani R.K.Suryanarayan, T.V.Gopalakrishnan, Dr. L.Subramanian, Dr. K.J.Yesudas, Kalaimamani Kadri Gopalnath, Chitraveena Ravikiran, Mysore M.Nagaraj, Ganesh Kumaresh, Jayanthi Kumaresh, Dr.Suma Sudheendra, Shashank, Neela Ramgopal, M.S.Sheela, R.A.Ramamani, Nagamani Srinath, Sudha Raghunath, Nithyashree Mahadevan, A Kanyakumari, Lalgudi G.J.R.Krishnan, Lalgudi Vijayalakshmi, Palghat Sriram, Embar Kannan and Sikkil

Mala Chandrasekar and with internationally acclaimed saxophone artist George Brooks.

He has shared the stage with Percussion Greats such as Layakalanipuna A.V Anand, Kanjira Kalashiromani Late H. P. Ramiachar, Sangeetha Kalaratna Bangalore K. Venkataram, Tabla Maestro Ustad Zakir Hussian, Haridwaramangalam A.K. Palanivel, Mannargudi Vasudevan, Muttukumara Swamy, Anoor Ananthakrishna Sharma, Ghatam V Suresh, Sivamani, Selvaganesh, Ghatam Karthick and others. He has performed with percussion ensembles like Nandi Talavadhya Academy, Layalahari, Layasurabhi, Layamilana and has been a part of special projects Percussive Arts Centre's percussion ensemble 'Vrushti'. He has also Accompanied India's Renowned Jazz Musicians like His Teacher Ranjit Barot, Amit heri, Karl Peters and Keith Peters and has performed with many leading Film Music Directors

Has worked with Great Singers such as Padmashri.S.P.Balasubramanyam, K.J.Yasudas, P.B.Srinivas, Suresh Wadker, Hariharan, Shankar Mahadevan, S.Janaki, L.R.Eshwari Vanijayaram, Kavitha Krishnamurthy Subramanyam and Chitra & others.

He has also rendered percussion support to eminent dancers like Prathibha Prahlad, Hema Malini, Padmini Ravi, Swapna Sundari, Kiran Subramanyam, Nirupama and Rajendra.

Arun Kumar is happily wedded to well known singer M.D.Pallavi with whom he has brought out a Jugalbandi Live concert album- 'Ninaada' and an audio album 'Naanu Neenu'. He has co-founded organization 'Samudra' with wife Pallavi.

Arun Kumar has received First Prize for Morching at the National Level All India Radio Competition in the Year 2001 and is presently a **B high** grade artist in the All India Radio. He has received the coveted Ananya Yuva Puraskara for the year 2003 as 'Best Percussionist of the Year'.

B.S.Arun Kumar receives the PAC – CMANA Endowment Prize instituted by Carnatic Music Association of North America presented by Percussive Arts Centre on 13th July 2008 at the Vidwat Sadas during the valedictory of Thalavadyotsav 2008 – the Arts Centre's 27th Annual Percussive Arts Festival and Music Conference.

AWARDS AND DONORS

PALGHAT MANI IYER MEMORIAL AWARD



Born on 12th June 1912 of Smt Anandambal and Sri Tiruvilvamalai R. Sessa Bhagavata, a well-known musician, at Pazhayannur, Mani Iyer had his first lessons in Mridangam, when he was nine years old, from Sathapuram Subbier and later under Sri Viswanath Iyer; he started first accompanying Harikatha performances for his father when he was only ten years of age, and later Palghat Rama Bhagavata, Ennappadam Venkatarama Bhagavata and for Chembai Vaidyanatha Bhagavata. With the last, he

had a successful all-India tour. His debut was in the Music Academy when he was only 14 years of age. He came into contact with Mridangam Vidwan Tanjore Vaidyanatha Iyer with whom he had further training in the intricacies of the art. He became closely associated in numerous performances with Pudukkottai Dakshinamurthi Pillai; there has hardly been a musician who did not covet having him accompany on Mridangam; Mani Iyer trained a large number of pupils and became the foremost Mridangist of the time. He received Presidential Award for Karnatak Instrument in 1956. He was invited in 1965 to participate in the Commonwealth Music Festival in London and in the Edinburgh Festival. He dominated the field as the outstanding genius of Mridangam, the very art of playing which, the vadya evolved into a new technique in his hands. Music Academy, Madras conferred on him the Sangeetha Kalanidhi award in 1966-67. Mani Iyer passed away on 30.5.1981.

This Art Centre has been named after Palghat Mani Iyer. Versatile Mridangam Artist Madurai T. Srinivasan gets this Award for the year 2008.

PALANI SUBRAMANYA PILLAI MEMORIAL AWARD



Born on 20-4-1908, son of the great Kanjira Vidwan Palani Muthiah Pillai, Palani Subramanya Pillai belonged to a tribe of great giants in the field of Mridangam and Kanjira. He represented all that was aesthetic in music: a rare sensitivity, introspection, balance, finesse, classicism and an intellectual approach. Palani had a unique bani or style, characterised by Sunaadam, the beautiful synchronization of the right and left sides (valanthalai and thoppi) of the instrument. He was the

appointed Asthana Vidwan of Travancore in 1942 and was Professor of Mrudanga Studies in the Central College of Carnatic music, Madras. He was also a Professor of Mrudanga Studies at the music college of Tamil Isai Sangam of Madras. Palani could sing very well also. His accompaniment to all the leading Vidwans of his time are well remembered and his combination with Palghat Mani are cherished memories still. The great vidwan passed away on 27-5-1962.

To perpetuate the memory of the great vidwan, PALANI SUBRAMANYA PILLAI AWARD has been instituted and presented to a leading vidwan proficient in Laya with the title LAYA KALAA NIPUNA in the THAALAVAADYOTHSAVA organised by the Percussive Arts Centre. This award, donated by Smt. Sudha R. Rao and Dr. A.H. Rama Rao of Ramasudha Charities, is presented to Vidushi D.K. Pattamal for the year 2008.

RAMASUDHA CHARITABLE TRUST



Smt. SUDHA RAO



Dr. A. H. RAMARAO

RAMASUDHA CHARITABLE TRUST was started in 1992 with a simple theme SHARE YOUR JOY WITH OTHERS. It had a very humble beginning. The primary focus being to alleviate the sufferings of the downtrodden people of village 'JANGALPALYA' near Bannerghatta at 20 km on Bangalore - Anekal Road. Here they started a Balvihara, a tailoring section for women of the village, Mahila Mandal, Mahila Samruddhi Yojane, free coaching classes for Kannada Medium students of SSLC, and a paper cover manufacturing unit. They have also started literacy programme for about 300 villages. Further, they are also involved in helping the

Government Higher Primary School at Mantapa. This village school has a strength about 225, catering to the needs of seven villages. About 100 students are from SC, ST and the rest are all from Backward Class.

Ramasudha Charitable Trust is actively engaged in the development of primary education in a large number of villages in and around Anekal. It has conducted Chaithinya Shibiraas to educated Women Panchayat Members and Women Members of Mahila Mandalies to know their duties and responsibilities, the literary programmes, the different aspects of Women class.

Its trustees have contributed financially to the well known educational and cultural institutions in a big way. They have donated to recent earthquake relief; houses for the aged, institutions run for the disabled and the like.

The Trustees have kindly donated the PALANI SUBRAMANYA PILLAI CENTENARY AWARD to be presented to Vidushi D.K. Pattamal for the year 2008.

**BANGALORE K. VENKATARAM
MEMORIAL AWARD**



Born on 10th January 1934 to Post Master S. Krishnaswamy Iyer & Smt. Lakshmi Bangalore K.Venkataram was a disciple of maestro Ghatam K.S.Manjunathan and also had guidance in vocal under Gana Kala Bhushana Anoor S. Ramakrishna.

Bangalore K.Venkataram made his debut in performing in Karnatak Classical music in 1946 and commenced playing with the renowned maestro Mysore T. Chowdiah who was in his prime at that time. Since then he had the privilege of accompanying stalwarts in the field like Mysore Vasudevacharya, Chembai Vaidyanatha Bhagavathar, Ariyakkudi Ramanuja Iyengar, Madurai Srirangam Iyengar of Mannargudi, Nagaswaram T.N.Rajarathnam Pillai, Musiri Subrahmanya Iyer, Dwaram Venkataswamy Naidu, Flute T.R.Mahalingam, Madurai Mani Iyer, G.N.Balasubramanyam, Chittoor Subrahmanya Pillai, Alathoor Brothers, Semmangudi Srinivasa Iyer, Dr. Balamurali Krishna, Veena S.Balachander, etc. He had to his credit the pleasure of having accompanied all leading artists like

M.S.Subbulakshmi, D.K.Pattammal, M.L.Vasanthakumari, Emani Sankara Sastry, Sathur Subramanyam, T.K.Rangachari, M.D.Ramanathan, Dr. V.Doreswamy Iyengar, Madurai Somu, Thitte Krishna Iyengar, Chintalapalli Ramachandra Rao, R.K.Srikantan, A. Subba Rao, Chitti Babu, Flute Ramani, Dr. S. Ramanathan, Radha Jayalakshmi, Bangalore Violin Trio of H.V.Krishnamurthy-Anoor Ramakrishna-A.Veerabhadriah, Prof. T.N.Krishnan, Lalgudi Jayaraman, M.S. Gopalakrishnan, R.R.Keshavamurthy, T.Gururajappa, etc. He had also accompanied all leading lights of the present generation such as Trichur V.Ramachandran, T.V.Shankaranarayanan, Mandolin Srinivas, Ravikiran, Bombay sisters, T.N.Seshagopalan, Hyderabad brothers, Sanjay Subramayam, Flute Shashank, Unnikrishnan, S.Shankar, R.K.Padmanabha-D.V.Nagarajan and others

He had provided ghatam support with great masters like Kumbakonam Rangu Iyengar, Tanjore Ramadas Rao, Palghat Mani Iyer, Palani Subrmanya Pillai, Ramanatahapuram Murugabhoopathy, T.K.Murthy, Palghat Raghu, Velloore Ramabhadran, Umayalpuram Sivaraman, Rammohan Rao, Kamakalakara Rao, Karaikkudi Mani, T.M.Puttaswamiah, C.K.Ayyamani Iyer, M.L.Veerabhadriah, etc. He also played double mridangam with Tanjore Upendran, A.V.Anand etc.

Other activities of Venkataram included his contributions in the academic side like authoring, editing, publishing, several

monographs on Percussive arts, serving prestigious organisations like Percussive Arts Centre (Director), Karnataka Ganakala Parishat (Founder Secretary and present Vice President), Academy of Music - Bangalore (One of the founders), Bangalore Gayana Samaja (Experts' Committee member) and involved in several music teaching institutions like Ayyanar College of Music, Vijaya College of Music and the State Academy. He was the Editor of the quarterly newsletter 'Thalavadya' of Percussive Arts Centre till his demise.

Venkataram had directed and presented Percussion Ensembles with innovative ideas and himself played the Gethu Vaadya in the Laya Lahari percussion ensemble. Venkataram served the Karnataka Sangeetha Nruthya Academy as member, Chairman of the Proficiency examinations of Govt. Examination Board, Chairman of the Text Book Committees for Talavadyas, Member of National Talent Scholarship - Govt. of India, Selection Committee Chairman of AIR for specific recruitments, Judge for AIR Music competitions etc., He had presented Special Features and Lecdems on different topics on the AIR and at the Music Conferences of the Madras Music Academy, Indian Fine Arts Society - Chennai, Karnataka Ganakala Parishat, Bangalore Gayana Samaja, JSS Sangeetha Sabha - Mysore, Chembur Fine Arts Centre - Mumbai etc.

Venkataram had several Titles and honours to his credit, important among them being the Chowdiah Memorial Award (1992), State Academy Award - Karnataka Kala

Thilaka (1993), Karnataka Rajyothsava Award of Govt. of Karnataka in Nov.2001 by Chief Minister S.M., Krishna, Recipient of Senior Fellowship of Dept. of Culture, Govt. of India. He presided over the 28th Music Conference of the Bangalore Gayana Samaja in their 90th Year, in 1996 and received the coveted honour 'Sangeetha Kalarathna', the first Ghata artist to get such an honour.

Bangalore K.Venkataram has left behind his wife Sangeetha Kaalaa Bhooshini Vidushi G.R.Jaya, son V.Krishna (Mrudanga), daughter V.Kalavathy Avadhoot (Vocal), daughter-in-law N.R.Harini (Vocal) all of whom approved and graded artistes of AIR& DD, a rare combination of all the members of a single family being AIR approved musicians.

Proteges and those benefitted by his guidance include Flute B.N.Suresh, wife G.R.Jaya, T.S.Sathyavathy, Padma Gurudutt, Nilakanta Ramessh, Anoor Dattatreya Sharma, son V.Krishna etc.

The Arts Centre has instituted the Sangeetha Kalarathna **BANGALORE K.VENKATARAM MEMORIAL AWARD** in the name of its Founder. All persons connected with Indian Classical Music - musicians, musicologists, art critics and others (of age 70 years and above) who have served the cause of Indian Classical Music with distinction for several decades, will be considered for this Lifetime Achievement Award in memory of Sri Bangalore K. Venkataram. Veteran Musicologist **Dr. R. Sathyanarayana receives the BANGALORE K.VENKATARAM MEMORIAL AWARD for the Year 2008.**

H. PUTTACHAR MEMORIAL AWARD



Born in 1898, Veteran mridangist late H. Puttachar was instrumental in popularising the mridanga and accorded a pride of place in the Karnatak concerts in Karnataka. He hailed from a family of Yakshagana artists. It was but natural that his initial training was in maddale under the guidance of his father Honnachar. He learnt vocal, harmonium and violin from Chickanna. Then he learnt tabla from

Puttacharya of Kanchi in Gurukula tradition. He accompanied on the mridanga various leading drama troupes. T.Chowdiah & B. Devendrappa's counsel prevailed upon him and he stuck to mridanga play.

Puttachar was regarded as an accomplished accompanist and he lived upto his reputation. He trained a good number of aspirants. He was honoured by various organisations including Bangalore Gayana Samaja, Karnataka Ganakala Parishat, Karnataka Sangeetha Nataka Academy felicitated him with the award. He passed away on 11-12-1981.

An award is endowed under the banner of the Percussive Arts Centre in his name by his reputed Khanjari player-son H.P. Ramachar. This award will be presented annually, to a young versatile musician in recognition of the contribution to the field of carnatic music. Vidwan N. Vasudev gets this award for 2008.

H. P. RAMACHAR



Vidwan H.P. Ramachar, the son of great mridanga maestro Late H. PUTTACHAR born on 9.7.1925 has been a byword for the Khanjira play. Hailing from a family of Yakshagana artists he started learning

mridanga from his father. However, he was attracted towards Khanjira and became an adept player of the instrument. At an early age of seven, he started accompanying his father. Impressed by the boy Ramachar's talents, Sir Krishnaraja Wodeyar conferred upon him the title 'Master Bala Vidwan'. Ramachar has the credit of accompanying all the doyens of Karnatak Music of his time. Besides electronic media performances, his stint beyond the seas have won paens of praise from all quarters. he has also participated in the percussion ensembles with Zakir Hussain and Vellore Ramabhadran. Ramachar has added new dimensions to the Khanjira - play with his innovative approach and creative

imagination. His lecture demonstrations are educative and enlightening. As a staff artist of AIR, his contribution was noteworthy.

Ramachar designed and directed a unique percussion ensemble comprising only lady artists. This exclusive women percussion ensemble "Mahila Laya Madhuri" made a name within and outside the country.

Ramachar, with a vast experience of playing for dramas, dance recitals and music concerts, has been profusely presented with titles and awards. Among them, the Kannada Rajyotsava Award, PAC's Palani

Subramanya Pillai Award and the title 'Laya Kala Nipuna' and prestigious "K. Puttu Rao memorial Palghat Mani Award" and Sangeetha Kalarathna of Bangalore Gayana Samaja need special mention.

Ramachar has instituted "H. Puttachar Memorial Award" (an award in memory of his father H. Puttachar) to be awarded to an young versatile musician. After his demise his daughter Khanjari Vidushi B.R. Latha has kindly consented to donate the award. This award is presented to Vidwan N. Vasudev this year 2008.

CMANA

(Carnatic Music Association of North America)

CMANA is a non-profit, tax-exempt organization whose objective is to promote the learning, understanding and appreciation of Carnatic Music in the USA. CMANA was founded in 1976 and is run by elected volunteer trustees. Every year, CMANA sponsors concert tours of USA by

eminent Carnatic musicians. CMANA also conducts music concerts, lecture demonstrations, and music contests for Children at NJ. They have endowed a Prize to be presented to an young Percussion Artist below the age of 30. U.N. B.S. Arun Kumar receives this prize for the year 2008.

G.S. SRIRAM MEMORIAL PRIZE



G.S. SRIRAM

G.S. Sriram, a promising ghatam artiste and a disciple of Late Vidwan R.A. Rajagopalan passed away under tragic circumstances at Gorur in the River Nethravathi. In his memory a prize has been instituted by his mother Vainika Vidushi Revathi Murthy. This Prize will be given to the 1st Prize winner in the senior category of the annual Amruthur Janaki Ammal Memorial Percussion Competition conducted by the Arts Centre. Chi. **S. ANIRUDHA** receives the prize this year.

PERCUSSIVE ARTS CENTRE (R)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011, INDIA

REPORT FOR THE PERIOD 2007-2008

Palghat Mani Iyer Memorial Arts Centre was founded in 1981, to promote the interests of Percussive Arts and highlight the Role of Laya in Music. This was registered as "Percussive Arts Centre" in Aug 1985, as a purely non-commercial, non-profit, cultural organisation. Members of the Arts Centre include the Founder Members, members of the Reception and other Sub-committees. Programmes are being organised to emphasise the 'Role of Laya and Thala' in Concerts, intended to educate intelligent listeners on better appreciation of these aspects.

The focus of the year's activities was THALAVADYOTSAV 2007 – the 26th Annual Percussive Arts Festival and Music Conference that happened from 26th to 29th July 2007. On the 26th July 2007 the festival was inaugurated by **Dr. MAHESH JOSHI**, Director, Doordarshan Kendra, Bangalore. **Sri CHIRANJIV SINGH**, former Ambassador of India to UNESCO was the Chief Guest and released the Souvenir Publication of the Arts Centre. **Justice Dr. M.RAMA JOIS**, Former Chief Justice of Haryana and Punjab and former Governor of Jharkhand and Bihar was the Chief Guest for the valedictory on Sunday 29th July 2007. Justice Dr. M. Rama Jois presented Lifetime Achievement Awards to eminent artistes and Youth Awards to

young reputed artists. **Pt. RAJASHEKHAR MANSUR**, President, Karnataka Sangeetha Nruthya Academy, delivered the valedictory address, presented prizes to winners of Thalavadya Pratiyogitha Amruthur Janaki Ammal Memorial Competition for Percussions (Courtesy: Amruthur Janaki Ammal Charitable Trust and Rotary Club of Bangalore) and the G.S.Sriram Memorial Prize (Courtesy: Vidushi Revathy Murthy).

PALGHAT MANI IYER MEMORIAL AWARD was presented to **MRIDANGA VIDWAN MAVELIKARA K.VELUKUTTY NAIR. PALANI SUBRAMANYA PILLAI MEMORIAL AWARD** (Courtesy: Smt. Sudha R.Rao and Dr.A.H.Rama Rao, Ramasudha Charitable Trust) was presented to **KHANJARI VIDWAN SOSALE SESHAGIRI DAS. BANGALORE K. VENKATARAM MEMORIAL AWARD** was presented to **EMINENT ART CRITIC S.N.CHANDRASHEKAR. H.PUTTACHAR MEMORIAL AWARD** (created by Khanjari Kala Shiromani H.PRamachar; Courtesy Vidushi B.R.Latha) was presented to **Sri B.DHRUVARAJ** for Mridangam. **CMANA Prize** (Courtesy: Carnatic Music Association Of North America) was presented to **Sri U.N.GIRIDHAR UDUPA** for ghatam. G.S.Sriram Memorial Prize was presented **Chi. Raghu Bhagavat** – 1st Prize winner in Thalavadya Pratiyogitha.

Programmes were conducted under the Talent Promotion Scheme and Inter State Cultural Exchange for Classical musicians. The YOUTH FORUM of the Arts Centre organised listening Sessions - with Veena Pani Centre for Arts. Study circles, Krishnothsava, Children's Day programmes, including the Amruthur Janaki Ammal Memorial Competition for Percussions (Courtesy : Amruthur Janaki Ammal Charitable Trust) were conducted. The Percussion competition was co-sponsored by the Rotary Club of Bangalore. Details of all the programmes conducted during the Year are furnished separately.

'Vrushti' - Percussion Ensemble of the Arts Centre - with thematic innovations was presented at various places, under assistance of Department of Culture, Ministry of Culture, Govt. of India. A CD titled 'Vrushti' featuring the Percussion Ensemble of the Arts Centre, directed by Vidwan Anoor Ananthakrishna Sharma was released this year. More such CD releases are being planned involving this Ensemble.

2008 happens to be the birth centenary year of the percussion great Palani Subramanya Pillai. 'Palani' as he was fondly referred to was the torch bearer of the Pudukkottai School of percussion and he and Palghat Mani Iyer gave a new dimension to percussion accompaniment in carnatic classical music concerts. 'Palani' was not fortunate enough to be accorded due recognition for his wizardry on the mridangam and khanjari.

Percussive Arts Centre started the 'Palani' birth centenary celebrations with a national seminar (Seminar 13 of the series) 'Palani Subramanya Pillai - the percussion maestro' dedicated to his unique playing techniques, teaching styles and aesthetic arithmetics he brought to the concert platform. It is intended to dedicate this year to 'Palani' with a view to archiving and digitizing all material on him.

The Arts Centre joined a host of organizations led by Ananya GML Cultural Academy in a special felicitation to Mahamahopadhyaya Dr. Ra. Sathyanarayana from 17th to 19th August 2007 at Seva Sadana, Bangalore titled Prakasa - Vimarsa.

The Arts Centre along with other organizations felicitated mridangam maestro 'Mridanga Kala Shiromani' A.V. Anand for having completed seventy years of fruitful life on 1st March 2008 at Sri Jayarama Seva Mandali, Bangalore.

Video Documentaries of eminent artists have already been on our anvil. Veterans Thitte Krishna Iyengar, R.K. Srikantan, Dr. V. Doreswamy Iyengar, Anoor S. Ramakrishna and veteran violin maestro R.R. Keshavamurthy, A.V. Anand have so far been covered.

The Arts Centre has also been publishing a quarterly newsletter originally called PERCUSSIVE ART later renamed as THAALAVADYA for the last 18 years. The newsletter continues to generate enthusiastic response from our readers.

Sangeet Natak Akademi, New Delhi, Dept. of Culture - Govt. of India, Directorate of Kannada & Culture -Govt. of Karnataka, have helped us with their grants-in-aid. Dr. Sridevi & Dr. H.K. Chandrasekhar of USA have helped with their Endowment for the "H.C.K. Bhatta Memorial" programmes, some of which have already been brought as Monographs. Dr. Anasuya Kulkarni & Sri N.R.Kulkarni have been assisting in meeting the printing expenses of our publications and also patronising the Arts Centre's annual festivals.

Besides these endowments already instituted are Ghatam K.S.Manjunathan Memorial Endt. (M.Vishnu), Thylambal G. Krishnaswamy Endt (G.R.Jaya), Usha Char Endowment (since enhanced to Rs. 22,000, this year), M.S.Sheela & B.K.Ramaswamy Endt., B.S.Somanath Endt, Meena Nagarajan Memorial Endt (Dr. N. Nagarajan & Lakshmi, USA), Rukmini Sreeram Memorial Endt - Rukmini Charities (since enhanced to Rs. 20,000), Marching L. Bhimachar Endt (B.Dhruvaraj & B.Rajashekhar), Nagamma & A. Venkobachar Memorial Endt. (A.V.Anand), R.K.Srikantan Endt (for an Academic event in the Thaalaavaadyoathsav). Bangalore K.Venkataram Shashtipoorthy Endt, Anoor S. Ramakrishna.Shashtipoorthy Endt & C. Narasinga Rao & Srinivasa Rao Memorial Endt (N.Gurudutt & family) are the other endowments. Salem Vijayaraghavachariar Endt (V.Krishnan), M.Krishnaswamy memorial Endt (Parvathy Krishnaswamy), Ganakala Bhushana Anoor S. Ramakrishna Memorial Endt (Anoor R. Ananthakrishna Sharma), P.S. Seethamma - G.V. Rangaswamy - G.R. Ramachandra Memorial Endt (G.R.Doreswamy),

Nandalala Philosophy Endowment (Ramadevi Ramanujam) are the Endowments for Krishnothsava. Rukmini Charities and Sangeetha Kalaa Sevamani, Ganakala Bhushana R.K.Padmanabha have been donating for programmes in this Series. We remember with gratitude the support Late Sri U.D.N. Rao, our Patron-in-chief who was actively associating himself with all our activities. Nalini Rao and family have created an Endt with U.D.N.Rao's sister R.N.Yamuna Devi (daughter of U.D.Narayana Murthy, retired Sessions Judge and himself a connoisseur and a conservative music critic).

Some more endowments have been instituted in the last two years. The children of Justice Nittoor Sreenivasa Rao, Late Sri N.S.Chandrashekara, Jayaseetha Premanand, Lalitha Sudarshan & N.S.Subbana instituted the Justice Nittoor Sreenivasa Rao and Padmamma Sreenaivasa Rao Memorial Endowment for a program to be conducted in the month of January. From the last year Vidwan B.R.Ravikumar has come forward to sponsor the M.S.Ramachandra Memorial Program. Vidushi Revathi Murthy has instituted an endowment to present G.S.Sriram Memorial Prize to the 1st Prize Winner in the Senior Category in Thalavadya Pratiyogitha - Annual Amruthur Janaki Ammal Competition for Percussions. The Arts Centre expresses its gratitude to all the sponsors of the various endowments for their continued support.

A major financial problem arose a few years back with certain establishments like Karnataka Power Corporation (KPC) deciding not to renew the Fixed Deposits and having returned the Deposit amounts

for not being able to give Annual Interests stipulated earlier. Our investments at UTI underwent heavy setbacks in the dividend-incomes. Under these circumstances, we have been compelled to request the Endowment Donors to increase their Endowment amounts, and also constrained to club 2, 3 or more Endowments together to meet the expenses which are steadily going up. Auditorium rentals, conveyance, boarding & lodging, printing & postage and the resultant increase in Honoraria to artists, are causing anxiety.

Sri Jayarama Seva Mandal, Jayanagar, Bangalore, Ayyanar College of Music, Malleswaram Sangeetha Sabha, Indian Institute of World Culture, Veena Pani Centre for Arts, Ananya GML Cultural Academy, Gokhale Institute of Public Affairs- N.R.Colony, have helped us in co-sponsoring our programmes. Several organisations like MICO, M/s. McDowell & Co. Ltd., and connoisseurs like V. Krishnan, Former General Manager, MICO, B.S. Iyer, Company Secretary, MICO, S. D. Shibulal, Sarojini Damodaran Trust, P.S. Ramesh, Measurements & Controls India Pvt. Ltd., V. Krishnan, Sri Parthasarathy Swamy Sabha, D.R. Srikantiah, M/s Associated Trading Corporation, Dr. K.R. Gururaja Rao, Col. H.S. Shankar, Smt. Radhika and Sri Raj Narayan, Radel Systems, Y.G. Madhusudan, Managing Director, Yadalam Group, have assisted us through their valuable contributions and donations. We wish to convey our gratitude to all of them. M.R. Doraiswamy Iyengar, our President, has been a pillar of strength and has been guiding us in all our activities. Sangeetha

Kalanidhi Dr. R.K. Srikantan is the Chairman of our Advisory Council. On my personal behalf I convey my gratitude to the President, Patrons, Chairman, Convenors and Members of the various Committees, who have extended their support. I hope their support and co-operation will continue in all our future endeavours in the cause of promotion of percussive arts.

A Website has been created for the Art Centre and may be accessed at www.percussiveartscentre.org. The Newsletter of the Arts Centre is also uploaded on to the website for global access. We have received critical acclaim from our friends in other countries and this has really given us a shot in the arm to seek higher goals.

The Arts Centre has been recognised all over the country and abroad not only for the type of programmes conducted but also for the numerous publications it has brought, which possess priceless material which have been thus preserved for posterity. The Arts Centre, which has already carved a niche for itself, should scale greater heights and become an organisation where great souls are constantly involved and great music pervades all the time. All the novel initiatives undertaken will be continued to source and preserve all material with regard to percussion art forms across the world, for posterity.

for BOARD OF MANAGEMENT
V. KRISHNA
Executive Director

PERCUSSIVE ARTS CENTRE (R)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011, INDIA

PROGRAMMES CONDUCTED DURING THE YEAR 2007 - 2008

- Saturday** at 6.30 pm, under joint auspices with and at Sri Jayarama Seva Mandali,
7-4-2007 8th Block Jayanagar, Bangalore 560041, C.Narasinga Rao and R. Srinivasa Rao Memorial Programme (Courtesy: Sri N.Gurudutt and family and Smt. Saraswathi Rao) - Sreekantham Nagendra Shastri (vocal), Dr. Jyothsna Srikanth (violin), H.L.Shivashankara Swamy (mridanga), Satish Pathakota (khanjari)
- Saturday** at 6.30 pm, under joint auspices with and at Sri Jayarama Seva Mandali,
26-5-2007 8th Block Jayanagar, Bangalore 560041, M.S.Ramachandra Memorial Programme (Courtesy: Vidwan B.R.Ravikumar) - R.Chandrika (vocal), S.Yashaswi (violin), T.N.Ramesh (mridanga), Shrirangarajan (morching)
- Saturday** at 6.30 pm, under joint auspices with and at Sri Jayarama Seva Mandali,
23-6-2007 8th Block Jayanagar, Bangalore 560041, M.S.Sheela-B.K.Ramaswamy Endowment programme and Thylambal Krishnaswamy Endowment programme - Hemmige S.Prashanth (vocal), Mathur Srinidhi (violin), P.Padmanabhan (mridanga), S.N.Narayanamurthy (morching)

THALAVADYOTSAVA 2007

26TH ANNUAL PERCUSSIVE ARTS FESTIVAL & MUSIC CONFERENCE

from 26th to 29th July 2007 at SEVA SADANA 14th Cross, Malleswaram, Bangalore -03.

- Thursday** Inaugural function & H.C.K. Bhatta memorial program (Courtesy: Dr.Sreedevi
26-7-2007 and Dr. H.K.Chandrashekar, U.S.A.)
Mysore M.Nagaraj & Dr. Mysore M.Manjunath (violin duet) A.V.Anand (mridangam), Giridhar Udupa (ghatam)

Friday	Sangeetha Kalanidhi Dr.R.K.Srikantan Endowment Program
27-7-2007	<p>Sthree Thaai Tharang Presents 'Laya Raaga Sangamam' Sukanya Ramagopal (ghata tharang, ghatam and konakkol) Ranjani Venkatesh (mridangam), Bhagyalakshmi Krishna (morching) U.D.N. Rao MEmorial Program (Courtesy: Smt. Nalini Rao & Family) and U.D.Narayanamurthy Memorial Program (Courtesy: Smt. Yamuna Devi & family)</p> <p>Prof. Mysore Nagamani Srinath (vocal), Nalina Mohan (violin), B.Dhruvaraj (mridangam), M.A.Krishnamurthy (ghatam), Bharadwaj Sathavalli (morching)</p>
Saturday	Nagamma and A.Venkobachar Memorial Program (Courtesy: Mridanga Kala Shiromani A.V.Anand)
28-7-2007	<p>Laya Vinyasa by K.U.Jayachandra Rao (mridangam), G.Omkar (ghatam)</p> <p>Laya Vinyasa by Mavelikara K. Velukutty Nair Music Concert (Courtesy: Sri V.Krishnan, Parthasarathy Swamy Sabha)</p> <p>Hyderabad Brothers - Raghavachari & Seshachari (vocal duet), Charulatha Ramanujam (violin), Arjun Kumar (mridangam), B.N.Chandramouli (khanjari)</p>
Sunday	Valedictory Session Laya Vinyasa by Laya Vrushti (Percussion Ensemble of Percussive Arts Centre)
29-7-2007	<p>Directed by Anoor Ananthakrishna Sharma V.Krishna (Mridangam), G.Guruprasanna (khanjari), B.S.Arun Kumar (drums), Anoor Ananthakrishna Sharma (dolu / thavil), Udayraj Karpur (tabla), B.C.Manjunath (konagolu)</p> <p>VALEDICTORY & CONFERRING OF AWARDS</p> <ul style="list-style-type: none"> ➤ Palghat Mani Iyer Memorial Award to Sri Mavelikara K.Velukutty Nair ➤ Palani Subramanya Pillai Memorial Award to Sri Sasale Seshagiri Das (Courtesy: Dr.A.H.Rama Rao & Sudha R.Rao – Ramasudha Charities) ➤ Bangalore K. Venkataram Memorial Award to Sri S.N.Chandrashekar ➤ H.puttachar Memorial Award to Sri B.Dhruvaraj (Created by Khanjari Kala Shiromani H.P.Ramachar - Courtesy: Vidushi B.R.Latha) ➤ Cmana Prize To Sri U.N.Giridhar Udupa (Courtesy: Carnatic Music Association of North America) <p>Distribution Of Prizes To Winners Of Amruthur Janaki Ammal Memorial Competition For Percussions (Courtesy: Amruthur Janaki Ammal Charitable Trust & Rotary Club Of Bangalore, Lavelle Road, Bangalore)</p> <p>Presentation Of G.S.Sriram Memorial Prize (Courtesy: Vidushi Revathi Murthy)</p>
17-8-2007	Felicitation to Mahamahopadhyaya Dr. R. Sathyanarayana -
to 19-8-2007	'Prakasha Vimarsha'

'KRISHNOTHSAVA'

under joint auspices with & at

SRI JAYARAMA SEVA MANDALI at 6.30 pm

492/A, 1st main, 8th block, Jayanagar, Bangalore 560082. Tel: 22445232

Wednesday, 5-9-2007	Inauguration followed by Parvathy Krishnaswamy Memorial Endowment Program Salem Vijayaraghavachariar Memorial Endowment Program - Courtesy: V. Krishnan Laya Vrushti - Percussion Ensemble Of Percussive Arts Centre (directed by Anoor Ananthakrishna Sharma) Pranesh - flute, Prakash Sontakke - Hawaiian guitar, V.Krishna - mridanga, G.Guruprasanna - khanjari, B.S.Arunkumar - drums, Udayraj Karpur - tabla, Anoor Ananthakrishna Sharma - dolu / thavil, Jagadeesh - pakhawaj
Thursday 6-9-2007	Ganakala Bhushana R.K.Padmanabha Endowment Program 'Nandalala Philosophy' Endowment Dr. Sreejyanthi Memorial Program Courtesy: Smt. Ramadevi Ramanujam Shubhamangala Raghu & Veena Mohan - vocal duet, B.K.Raghu - violin, A.S.N.Swamy - mridanga, A.V.Kashinath - khanjari
Friday, 7-9-2007	Anoor Ramakrishna Memorial Program - Courtesy: Anoor Ananthakrishna Sharma Jayaram - flute, Jyothsna Manjunath - violin, Ravishankar Sharma - mridanga, N.Murali - ghata
Saturday 8-9-2007	'Nandalala Philosophy' Endowment Dr. Masti Venkatesha Iyengar & Pankajamma Memorial Program -courtesy: Smt. Ramadevi Ramanujam Pattabhirama Pandit - vocal, B.Raghuram - violin, B.R.Srinivas - mridanga, Raghavendra Prakash - ghata
Sunday 9-9-2007	P.S.Seethamma & G.R.Ramachandra Memorial Program - Courtesy: G.R.Doreswamy Rukmini Sreeram Memorial Program - Courtesy: Rukmini Charities Amrutha Venkatesh - vocal, Sughosh Pavan - violin, Sudarshan Chakravarthy - mridanga, Srinivasa Anantharamaiah - morching

'SRI CHIGURU'

Children's Festival on 29th and 30th November 2007

under joint auspices with & at

SRI JAYARAMA SEVA MANDALI at 6.30 pm

- Thursday**
29-11-2007 Laya Kalaa Nipuna L. BHEEMACHAR Endowment Program
(Coutesy: Vidwan B.Dhruvaraj and Vidwan B.Rajashekar)
Invocation – Kum. Arundhati Mridangam solo – Master Ashwin Bhagwan,
Mridangam solo – Master C.Shashank, Percussion Ensemble – Disciples of
Ayyanar College of Music Instrumental Ensemble – 'Laya Sourabha' by
Disciples of Guru Smriti Kala Kendra Directed by Vidwan P.Srinivasa Murthy
- Friday**
30-9-2007 Gana Kala Bhushana Anoor S. Ramakrishna Shashtiabdhi Poorthi
Endowment program (Courtesy: Shashtiabdhi Poorthi Felicitation Committee)
Percussion Ensemble – Disciples of Suswaralaya College of Music, Directed
by Vidwan H.S.Sudhindra Vocal recital – Kum. Akshatha, Vocal recital –
Kum. Lavanya K., Vocal recital – Disciples of Parampara Centre for Carnatic
Music Directed by Vidushi Savitha Kartik
Special Musical feature – Disciples of Meera School of Music Directed by
Vidushi Dr.Meenakshi Ravi
- Saturday**
22-12-2007 under joint auspices with and at Sri Jayarama Seva Mandali, 8th Block,
Jayanagar, Bangalore 560 041. Asthana Vidwan Veena Venkatasubbaiah
Memorial Programme (Courtesy : Sri V. Balasubramanyam) Meena Nagarajan
Memorial Programme (Courtesy : Sri Nagarajan USA) Jayashree Mahesh
(veena), C. Cheluvvaraju (mridanga), B.R. Ravikumar (ghata)
- Wednesday**
16-1-2008 under joint auspices with and at Gokhale Institute of Public Affairs,
N.R. Colony, Bangalore
Justice Nittoor Sreenivasa Rau and Padmamma Sreenivasa Rau Memorial
Endowment Concert (Courtesy : Late N.S.Chandrashekar, Jayaseetha
Premanand, Lalitha Sudarshan & N.S. Subbanna)
Sangeetha Kalarathna Bangalore K. Venkataram Shashtiabdhipoorthi
Endowment concert (Courtesy : Shashtiabdhi Poorthi Felicitaiton committee)
A.Sadasivam - vocal, Mysore R. Dayakara - violin, Anoor R. Dattatreya
Sharma - mridanga, Pramatha Kiran - morching
- Sunday**
10-2-2008 at Seva Sadana, Malleshwaram, Bangalore. Seminar 13 on Thalavadyas
"Palani Subramanya Pillai - The Percussion Maestro"
- Saturday**
16-2-2008 under joint auspices with and at Indian Institute of World Culture
Rukmini & Sreeram Memorial Endowment Programme (Courtesy : Rukmini
Charities) S. Yashaswi - vocal, Venkatesh Josier - violin, Harsha Samaga -
mridangam, B.J. Kiran Kumar - khanjari

THALAVADYOTSAV - 2007

A RE'VIEW



Inaugural Ceremony of Thalavadyotsav - 2007

L to R : V.Krishna, Dr. Mahesh Joshi, Chiranjiv Singh & Dr. R.K. Srikanth



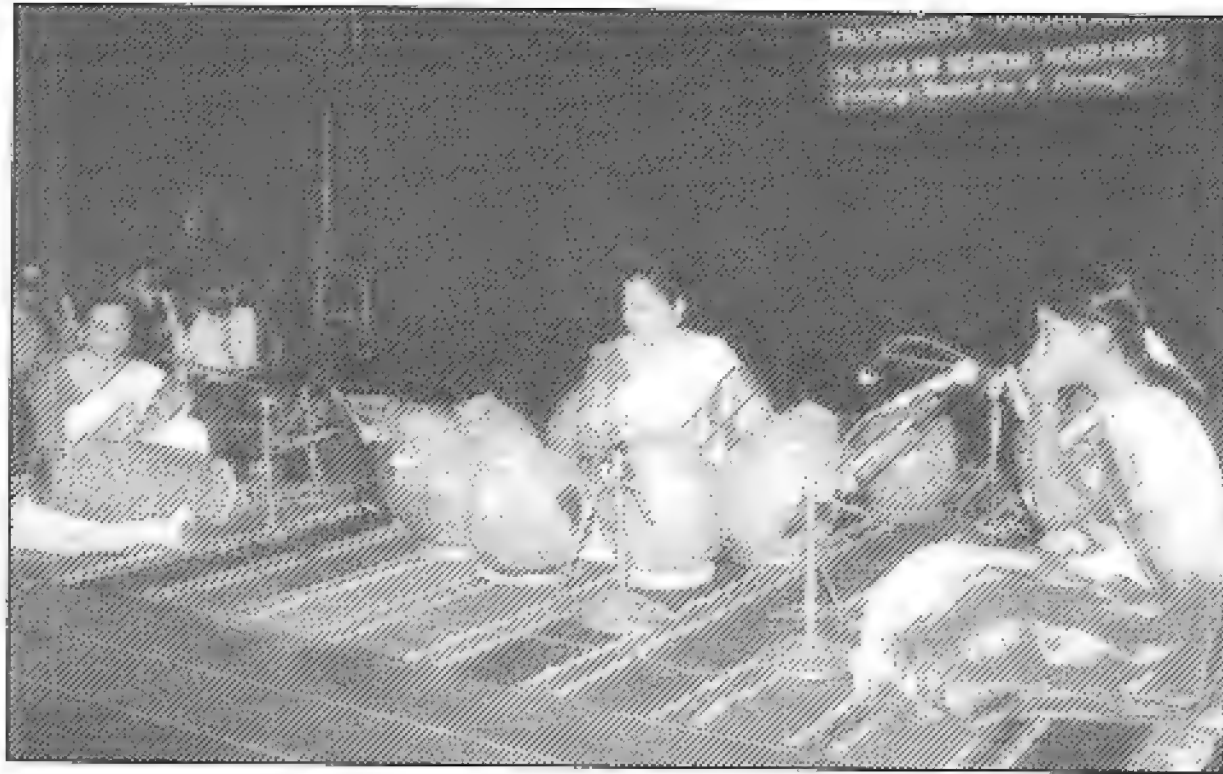
Dr. Mahesh Joshi, Director, Doordarshan Kendra delivering the Inaugural Address



Sri Chiranjiv Singh, Former Ambassador of India to UNESCO
releases the Souvenir Publication of the Arts Centre



Mysore M. Nagara; & Dr. Mysore M. Manjunath (violin duet), A.V. Anand (mridangam),
UN. Giridhar Udupa (ghatam)



Schree Thaal Tharang of Sukanya Ramagopal (ghata tarang) with
Ranjani Venkatesh (mridangam) & Bhagyalakshmi Krishna (morching)



Prof. Mysore Nagamani Srinath (vocal), Nalina Mohan (violin), B.Dhruvaraj (mridangam),
M.A. Krishnamurthy (ghatan), Bharadwaj Sathavalli (morching)



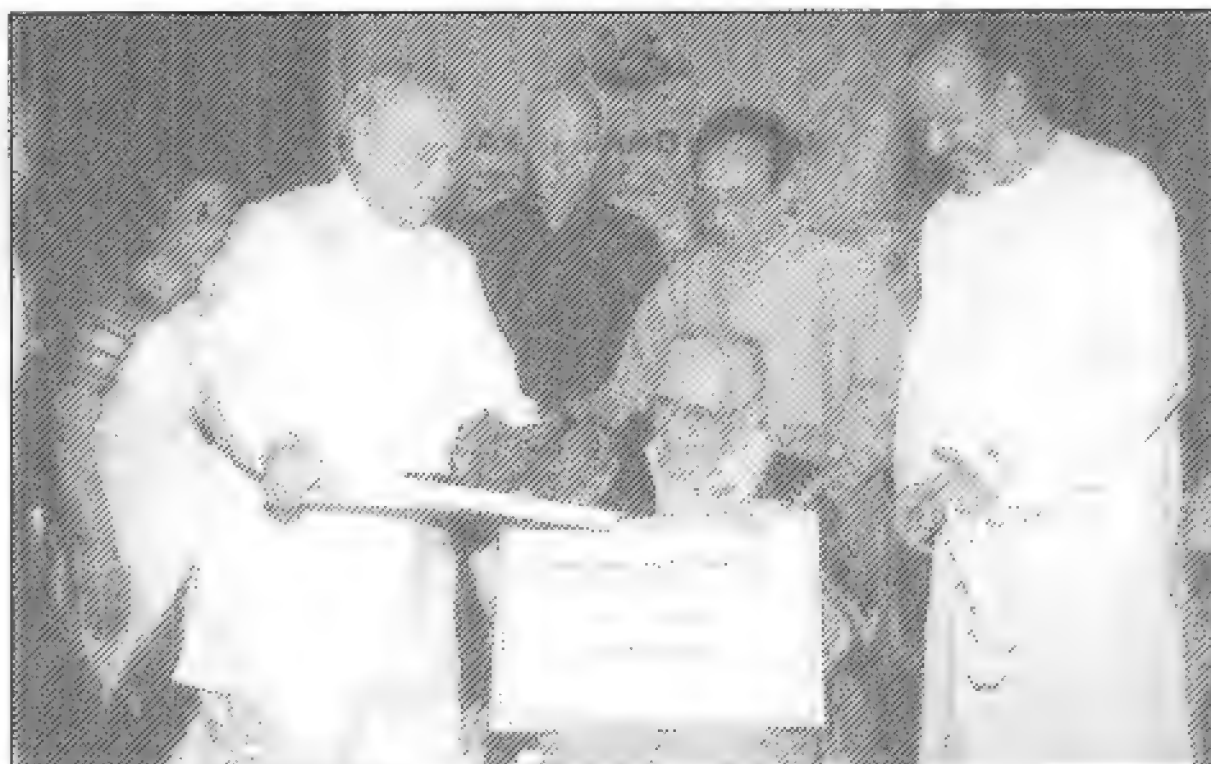
Laya Vinyasa by K.U.Jayachandra Rao (mridangam), G.Omkar (ghatam)



Hyderabad Brothers - Raghavachari & Seshachari (vocal Duet), Chamalatha Ramamujam (violin),
Arjun Kumar (mridangam), B.N.Chandramouli (khanjari)



Sri Sosale Seshagiri Das
receives the Palani Subramanya Pillai Award from Justice Dr. M. Rama Jois



Sri S.N. Chandrashekar receives the inaugural Bangalore K. Venkatarann Memorial Award from Dr. M. Rama Jois



Sri B. Dirigavaraj receives H. Puttachar Memorial Award from Dr. M. Rama Jois



UN. Giridhar Udupa receiving the CMANA Prize from Dr. M. Rama Jois



Pandit Rajshekhar Mansur, President, Karnataka Sangeetha Nrithya Academy, presenting G.S. Sriram Memorial Prize to Raghu Bhagavat



PAC Awardees for 2007 with Justice Dr. M. Rama Jois & Pt. Rajshekhar Mansur



Laya Vinyasa by Vrushki Directed by Anoor Ananthakrishna Sharma. V.Krishna (mridangam), G.Guruprasanna (khanjari), B.S.Arun Kumar (drums), Anoor Ananthakrishna Sharma (dolu / thavil), Udayraj Karpur (tabla), B.C.Manjunath (konagolu)

'PALANI SUBRAMANYA PILLAI – THE PERCUSSION MAESTRO'

KEYNOTE ADDRESS

BY

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**DURING NATIONAL SEMINAR ON THALAVADYAS
ORGANISED BY PERCUSSIVE ARTS CENTRE ON 10/02/2008**

LAYAM

Layam is the bedrock of the whole concept of time. Layam is manifested in tala cycles. All classical drumming takes place within the context of laya oriented metrical cycles, known as talas. The frequent display of rhythmic imagination and versatility heard within a performance derive both stability and tension from a perpetual counterpoint with the recurring tala cycle. The abundance of rhythms manifested in percussion music and tala principles related to performance practice play an important role in the music of India.

Layam can be looked at from the spiritual, melodic and rhythmic perspectives. From an ancient Tamil writer and sage, Tunga Munivar, we gather that one must undergo spiritual sadhana, yoga and musical training in order to achieve the almost impossible layam/tala. This form of layam is considered to be the *brhama-layam*.

Thenral Vadivum Sivanar Thiruvadivum
Manral Vadivum Madhan Vadivum –
Kunradha
Veyin Isai Vadivum Veda Vadivum Kanil
Ayotalam Kanalam

Meaning :

If one can see the form of the Southern breeze,
the beautiful form of Lord Shiva,
the form of scent,
the form of Cupid,
the form of the flute music,
the form of the Vedas,
one can really see the true nature of talam.

Melodic Perspectives

There is a misconception that melody and rhythm are separate entities. Melody has as much rhythm in it, as rhythm has melody in it. Eventhough the art of drumming (mrdangam playing) is considered predominantly rhythmic in character, it can be made to sound lyrical, poetic and narrative in the hands of a master drummer. The reproduction of many melodic phrases and pitch variations are possible in mrdangam playing. The sound spectrum created by the mrdangam cannot be overlooked. Alapana has rhythm and tempo

in it, yet unmeasured. The alapana for rakthi ragas such as Anandabhairavi, Sahana and Nilambari, cannot be hurried in tempo. The characteristic phrases and the bhava determine the pace and temporal factors. Tanam has a definite pulse added to it, frequently subsiding into free-form. Some may keep a steady four beat cycle to sing tanam while others may do it totally free from the rigors of meter.

Historical Background of Drumming

It is interesting to consider the ways in which the art of playing mrdangam has been enriched and developed from time to time. The theatrical drumming in early times (Natya Shastra period), the temple dance and its continued development, the Prabhandha Sangita of the medieval period, the bhakti (devotional) movement and its associated musical forms in bhajanas and Harikatha in the Tanjore district during the Maratha rule – all these have immensely contributed to the repertoire, laya aspects and styles. The stature held by mrdangam in classical concerts today is due to the gradual evolution and development of earlier forms. Thavil playing, especially in the last 150 years or so, has also had a tremendous impact on the laya aspects of the mrdangam, an important influence that cannot be overlooked.

Stalwarts of Yesteryears: The Glory of the Pudhukkottai Tradition

As a highly developed art with a long historical development of talas, mrdangam playing combines the heritage of an enormously rich vocabulary of traditional materials with a performance practice of constant creativity. This heritage can be attributed in general to two main schools, namely the Tanjore and the Pudhukkottai. Tanjore, the greatest cultural seat of music has a unique connection with the mrdangam, especially since Maratha rule. Sri Narayanaswamy Appa, Azhaganambia Pillai, Konnakol Pakkiriiah Pillai, Ramadas Rao and Vaidhyanatha Iyer are only but to name a few stalwarts who had molded the Tanjore school. Similarly, Manpoondiah Pillai and his disciple Dakshinamoorthy Pillai together with contemporary vidwans of his time, shaped the Pudhukkottai bani. Palani Subramania Pillai and Palghat Mani Iyer are the descendants of the two school mentioned here.

The finer qualities of classicism in the art of mrdangam playing reached its height in the hands of my guru Sri Palani Subramania Pillai. He brought glory to the Pudhukkottai bani by imbibing the qualities of his predecessors, the great Dakshinamoorthy Pillai and his illustrious guru Sri Manpoondiah Pillai. Manpoondiah Pillai established the Pudhukkottai school, under which both Palani's father Muthiah Pillai and

Dakshinamoorthy Pillai had their training. Manpoondiah Pillai has been accredited with elevating the status of kanjira from its folk roots to a classical concert instrument. He was acknowledged by many leading mrdangam players of his time as a great exponent in laya, and was instrumental in introducing intricate korvais and also appending koravi at the end of thani avaranam following the long mora. As the naturally talented son of the thavil maestro Muthiah Pillai and later following the footsteps of the great kanjira and mrdangam vidwan Dakshinamoorthy Pillai, my guru Palani Subramania Pillai soon established himself as a true descendant of the Pudhukkottai bani. At the same time Palani was creative and specialized the art of accompaniment and gumuki playing which later came to be known as "Palani style". Tradition has much to offer, yet it was the individual artistry and creativity that brought these artists to the limelight and secured them an exalted position in their respective fields.

Sri. Palani had a profound musicianship in himself. The knowledge of music and the sense of laya he possessed was unparalleled. He distinguishably augmented the excellence of laya while building an array of rhythmic patterns and transported the listeners to the near transcendental plane. While the manipulation of jati-s and nadai patterns were often so complex as to be beyond the easy grasp of even talented musicians in the

audience, his sarvalaghu patterns and "nadai solgal" (syllables marking the gait" were so precise and well-poised that, however much complex they were, he could make the listeners feel quite at home. Moreover, even the most intricate patterns and korvai-s were soaked in nadha sukham-in beautiful sound resonance-which touched the hearts of vidwans and rasikas alike.

A special characteristic of Palani's playing was his use of gumuki-s on the lower head of the mrdangam in a number of different ways. The technique attained absolute refinement in his deft fingers and he used it in such a way to bring out the subtle nuances of the rhythmic patterns. Particularly remarkable was how he brought out the antiphonal contrasts in tone colours through the manipulation of the sounds of the thoppi. His use of gumuki-s stood out so remarkably well in his performances that he gave a new definition to the art of mrdangam playing. It was so mellifluous!! This particular aspect was so greatly enjoyed by all the leading vidwans of the time, by Madurai Mani Iyer in particular because it blended ever so beautifully with his melodious voice.

Palani's gumuki technique was influenced by some of the leading tabla players of his time. He had participated in jugalbandhi-s and talavadya kutcheris with famous tabla players such as Anokilal, Kishan Maharaj and Shanta Prasad.

Another special feature Palani's mrdangam playing was the way he would introduce changes in gait in his solos, for example switching from chatusra nadai to khanda nadai, tisra nadai or misra nadai. (Prof. Sankaran demonstrates in konakkol) A rhythmically intricate piece would dance beautifully in his hands. The rasikas of the time enjoyed many dancing rhythms coupled with a wide range of tonal nuances. He was also a master of creating new patterns of rhythm which provided germinal ideas to young drummers for basing their improvisation upon.

Palani was unobtrusive as an accompanist. As Madurai Mani Iyer observed on the occasion of his first death anniversary, he cared more for supporting and embellishing the entire recital rather than merely projecting himself through the tani. He developed a style of his own rendering accompaniment for song. He employed different patterns for different sections of a kriti-the pallavi, the anupallavi and the charanam. Other notable aspects of his artistry as an accompanist were the dynamic range, the changes in the degrees of volume from the loud to the soft (vallinam-mellinam), and the voicing of the drum (thoppi serdal, viduthal). (Excerpts from a concert of Madurai Mani Iyer played). Palani's playing for tukkada-s, the minor end pieces in a concert, was exquisitely delightful. His playing for Kandan karunai, Vellai tamarai, Eppo varuvavo and the English Note was, for example, utterly charming and captivating.

Palani's creativity came to the forefront in his tani-s as well. His solos in Misra Jhampa and other tala-s (A.I.R. recordings) and the most challenging demonstration of Simhanandana Tala in a pallavi with the late Mudikondan Venkatarama Iyer at the Music Academy in 1956, among other performances, epitomized his extraordinary vidwat. He performed tani-s in rare and intricate Tiruppugazh tala-s. He had composed several long mohra-s for these tala-s, including those in Khanda Jati Dhruva tala (Tiruppugazh: Paniyinvintuli) and Sankeerna Jati Tripata tala (Tiruppugazh: Nilaiyadha samudiramana). (Prof. Sankaran's recording of a mohra in Khanda Jati Dhruva Talam was played)

Some of the mohra-s and korvai-s distinctly bear the marks of the Palani school. His creativity in the field of rhythm was such that he was able to create a new school of playing carrying his imprint. Palani was quite appropriately acclaimed as a musicians' musician, for he offered so much to performing as well as to aspiring musicians.

Sri Palani/Palghat Mani Duo

As many of you may know my guru Sri Palani Subramania Pillai was an expert in both mrdangam and kanjira and had been featured on kanjira along with Sri Palghat Mani Iyer in many concerts. Sri Palani followed the style of his predecessor Sri Dakshinamurthy Pillai that focused on the

"dhum" sound at all speeds, specializing in phrases "ta.kittataka.dhum.kitadhuma" that formed part of many korvais. Sri Palani had assorted moras and koravis that were specifically suited for kanjira as he cared so much for instrumental aesthetics. He even went to the extent of manipulating finger technique so as to be in tune with the singer when holding onto shadja in his kanjira playing. Sri Palani/Palghat duo were like two lion kings (laya simhas) trying to outdo each other in the true spirit of competition on the concert stage. These two great giants have taken the art to virtuosic heights in percussion history.

Palani and Sankaran

I have had the rarest honour and privilege of performing in tandem with my guru for many stalwarts of yesteryears that include Ariyakudi, Semmangudi, GNB, Musiri, Munikondan, Alathur Brothers and others, in my earlier years(1955-1962). And of course I had accompanied many of them on my own during that period and also in the following years. I recall very fondly the concert of Semmangudi with Sri Mysore Chowdiah in Malleswaram Sangeetha Sabha in 1962 where I had to take the esteemed place of my guru and from then on there was no looking back for me. I would say that it is all due to guru krupa (guru's grace) that I was able to continue my concert career most successfully for more than 5 decades, contributing to the noble cause of Carnatic

music as an international performer. In addition to being a professor of music at York University in Canada for the last 35 years, I have had the fortune of accomplishing on the highest artistic level in collaborative cross-cultural concerts joining forces with leading classical, jazz and world music artists. I have carried on this magnificent Palani tradition to the next generation of musicians with my own original imprint that has been duly recognized as Trichy Sankaran's style.

Just as my guru had done with his tradition, I too have taken my lineage and used it as an inspiration and a springboard for creating my own style. Here I am reminded of artists such as Sri. KVN, Ramnad Krishnan, TM Thiagarajan, Palghat Raghu and CS Murugabhoopathy who have also created their own styles. Tradition has always allowed us to be creative in a number of ways. I do not look at tradition as something that is stagnant, rather I see it as being very dynamic with each successive generation contributing to what becomes known as "the tradition". What is being seen as novel today, may be seen as tradition tomorrow as long as it has values.

Role of Percussion

At this point, I would like to share my views on the role of percussion. Mrdangam is the most important percussion instrument for any Carnatic ensemble. It plays both accompanying and solo roles. Throughout its long playing tradition the mrdangam has

been used in a variety of ensembles, gradually evolving from the accompaniment of theatre music to more elaborate styles of temple, dance and concert musics. As we all know at present it is used most notably in Carnatic concerts, tala vadya kutcheris, Bharata Natyam, bhajans and harikathakalakshepams.

The mrdangam being a versatile instrument, accompanies all performances, ie: vocal, instrumental and dance. It plays both heavy and light roles depending on the types of compositions and the ensemble involved. Mrdangam accompaniment to song repertoire, either in music performance or dance recitals, places many demands on the performer and the real test to a drummer is how well to play in an ensemble as well as in a solo turn - the thani avartanam. A drummer should be able to handle both situations with distinction.

A good drummer always accompanies music in a highly imaginative way, inspired by an intimate familiarity with the details of the repertoire. Carnatic music is full of elaborate compositional forms, and a thorough knowledge of the compositions allows the mrdangam player to play with abandon, exercise imagination and to take an active "interpretive role". It is also important that a drummer has the ability to improvise at length along with the melodic soloist. Ideas have

to be quickly grasped and converted into action. Familiarity with the song repertoire and the style of rendition of every prominent musician in the field enables a drummer to formulate many different ways of accompanying music. In the Indian gurukula system, the guru does not teach accompaniment in a direct way. It has always been learned through "acquired experience". The mrdangam plays a key role in enhancing a performance. Accompaniment is a great art that requires a high level of competence and sensitivity. On the whole the art of accompaniment demands adaptability, anticipation, quick response, nuances, subtlety and a sense of proportion. The role is to be supportive, yet being distinctive. The mrdangam also supports the melody intermittently. When it supports it does so in a variety of ways by taking on active and passive roles and frequently alternating between them. This explains the dual role of the mrdangam at times supporting the melody, while at other times becoming an equal partner with the melody. This particular phenomenon, the highly structured drum improvisation that takes place in the context of accompaniment leads one to conclude that the application of the term "accompaniment" or "side man" is a misnomer. The drummer's role is not subordinate but an essential partnership with that of the soloist. In summary, the art of mrdangam accompaniment is quite complex

and involves many subtleties. The underlying principles of variation and proportion are constantly in effect and are carried out at three basic levels simultaneously- relation of the drumming to the tala, relation of the drumming to the melody and constant rhythmic permutation.

Thani Avartanam

1. Is it an extension of the main song in which thani takes place?
2. Is thani avartanam a separate entity?

These questions may arise when we discuss thani avartanam. I strongly feel that thani avartanam is an extension of the main song as it dictates the tempo and the mood. Sometimes thematic ideas presented in svarakalpana may also inspire a thani avartanam which I have followed in many of my concerts. Having said this, I can also endorse a thani avartanam that can be different from the above and sometimes can even be a contrast.

Need For Special Thani Avartanam Concerts

Special thani avartanam concerts are gradually on the increase now, which is a welcome feature. This offers a better scope for a drummer in terms of content, use of rare talas, duration etc, depending on the drummer's caliber. I started thani

avartanam concerts in the early 1970's in North America with a view of educating the audience on the nuances and subtleties of rhythmic compositions on the mrdangam, as it was less popular compared to that of the tabla, at least in those days. Of course, talavadya kutcheris are also a good medium to propagate Carnatic rhythms.

The Carnatic drumming tradition has remained strong all through the history of accommodation, changes and transformations. The wealth of rhythms manifested in the percussion music of India and the tala principles related to performance practice will continue to be an important part in the present and future of music education. It is highly important that the younger generation study the life histories of great masters and their contributions. It has been my honour and privilege to talk about my guru the legendary maestro Palani Sri Subramania Pillai.

I would like to thank the Percussive Arts Centre, particularly Sri V. Krishna, for having arranged this talavadya seminar at short notice and even under adverse circumstances, in order to utilize my presence and contribution. This centre is perhaps only one-of-a-kind in that has been regularly promoting percussive arts of high order. I wish the centre a long and continued service for many years to come.

ಪರ್ಕುಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ.)

PERCUSSIVE ARTS CENTRE (R.)

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“ಪರ್ಕುಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ.)”..... “ತಾಳವಾದ್ಯ ಕಲಾಕೇಂದ್ರ (ರಿ)” ಸಂಸ್ಥೆಯು ಜನಸಾಮಾನ್ಯರಲ್ಲಿ ತಾಳ - ಲಯಗಳ ಬಗ್ಗೆ ಹೆಚ್ಚು ಮಾಹಿತಿ ನೀಡಿ ಈ ಬಗ್ಗೆ ಸಾಕಷ್ಟು ಪರಿಚಯ ಒದಗಿಸುತ್ತಿರುವ ಒಂದು ಕಲಾಕೇಂದ್ರ.

ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಅವಶ್ಯಕತೆ, ಪ್ರಾಮುಖ್ಯತೆಗಳ ಬಗ್ಗೆ ತಿಳುವಳಿಕೆ ನೀಡಿ ಈ ವಾದ್ಯಗಳಿಗೆ ಸೂಕ್ತ ಪ್ರಸಾರ, ಪ್ರಚಾರ ಸಿಗಲು ಪ್ರಯತ್ನಿಸುತ್ತಿದೆ. ತಾಳವಾದ್ಯದ ನೆರವಿಲ್ಲದ ಸಂಗೀತ ಶೋಕ ಸಂಗೀತ (Mourning Music) ವಾಗುತ್ತದೆಂಬುದನ್ನು ಎಲ್ಲರೂ ಬಲ್ಲವರಾದರೂ, ಈ ವಾದ್ಯಗಳ ಬಗ್ಗೆ ಈ ಕಲಾವಿದರಿಗೆ ಸಿಗುತ್ತಿರುವ ಮಾನ್ಯತೆ, ಪುರಸ್ಕಾರ, ಉತ್ತೇಜನಗಳು ಸಾಲದು. ನಮ್ಮ ಕಲಾಕೇಂದ್ರ ಈ ಬಗ್ಗೆ ಸೂಕ್ತ ಕ್ರಮಗಳನ್ನು ತೆಗೆದುಕೊಂಡು ಈ ಕಲೆಗಳ ಪುರೋದ್ಧಾರಕ್ಕೆ, ಈ ಕಲಾವಿದರ ಗೌರವ ರಕ್ಷಣೆಗೆ ಕೆಲಸ ಮಾಡುತ್ತಿದೆ. ಪ್ರತಿ ತಿಂಗಳೂ, ಇಡೀ ವರ್ಷ, ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ತಾಳಲಯಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳು, ಸೋದಾಹರಣ ಭಾಷಣಗಳು, ವಿಚಾರ ಸಂಕರಣ, ವಿಶೇಷ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ಉಪನ್ಯಾಸಗಳನ್ನೇರ್ಪಡಿಸುತ್ತಿದೆ. ಸಭಾಂಗಣ ಬಾಡಿಗೆ, ವಾಹನ ಸೌಕರ್ಯ ಮುಂತಾದ ಖರ್ಚುಗಳಿದ್ದಾಗ್ಯೂ ಈ ಎಲ್ಲ ಕಾರ್ಯಕ್ರಮಗಳೂ ಸಾರ್ವಜನಿಕರಲ್ಲಿ ರಿಗೂ ಉಚಿತ ಪ್ರವೇಶ ಎಂಬುದು ಗಮನಿಸಬೇಕಾದ ವಿಷಯ.

ಅಪೂರ್ವ ವರ್ಣಗಳು, ಕನಕದಾಸರ ಕೃತಿಗಳು, ವಾದಿರಾಜರ ಕೃತಿಗಳು - ಇತ್ಯಾದಿಗಳ ಅಧ್ಯಯನ ಗೋಷ್ಠಿಗಳು ನಡೆದು ಅನೇಕ ವಿದ್ಯಾರ್ಥಿ ವಿದುಷಿಯರು, ಸಂಗೀತ ವಿದ್ಯಾರ್ಥಿಗಳೂ, ಅಭಿಮಾನಿಗಳೂ ಇವುಗಳ ಪ್ರಯೋಜನ ಪಡೆದಿದ್ದಾರೆ. ಪಾರ್ಶ್ವಿಕ ತಾಳವಾದ್ಯೋತ್ಸವಗಳನ್ನೇರ್ಪಡಿಸಿ ಲಯ ವಿಭಾಗದ ಬಗ್ಗೆ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳಲ್ಲದೇ, ತಾಳ-ಲಯ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಪ್ರಶಸ್ತಿ ನೀಡಿ ಗೌರವಿಸುತ್ತಿದೆ. ಪ್ರತಿಭಾ ಅನ್ವೇಷಣೆ (Talent Search) ಮತ್ತು ಪ್ರತಿಭಾ ಪ್ರೋತ್ಸಾಹ (Talent Promotion) ಗಳ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಹಮ್ಮಿಕೊಂಡಿದೆ. ಅಂತರ ರಾಜ್ಯ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ

ಕಲಾವಿದರ ವಿನಿಮಯ ಯೋಜನೆಯಲ್ಲಿ ರಾಜ್ಯದ ಕಲಾವಿದರಿಗೆ ನೆರೆ ರಾಜ್ಯಗಳಲ್ಲಿ ಪ್ರತಿಭಾ ಪ್ರವರ್ತನದ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಕೈಗೊಂಡಿದೆ.

ಎಲ್ಲಕ್ಕಿಂತ ಮಿಗಿಲಾಗಿ ತಾಳಲಯಗಳ ಬಗ್ಗೆ ಅಡಿಲ ಭಾರತ ಲಯವಿದ್ಯಾಂಸರಾಗಲಿವೆ ವಿಶೇಷ ವಿದ್ಯುತ್ ತಾಂತ್ರಿಕ (Academic Technical) ವಿಷಯಗಳ ಬಗ್ಗೆ ಭಾಷಣಗಳನ್ನೇರ್ಪಡಿಸಿ ಅವುಗಳನ್ನು ಪ್ರಕಟಿಸಿದೆ. ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಉಲ್ಲೇಖ, ಛಂದಸ್ಸಿನಲ್ಲಿ ತಾಳ ಲಯಗಳು, Psychology of Laya, ತಾಳ ಸಂಗ್ರಹ, ತಾಳವಾದ್ಯ ವಿಚಾರ ಗೋಷ್ಠಿಗಳ ನಡಾವಳಿಗಳು, ಪಲ್ಲವಿಗಳು ಹೀಗೆ 40 ಪ್ರಕಟಣೆಗಳು ಹೊರಬಂದಿವೆ. ಈ ರೀತಿಯ ತಾಳ-ಲಯಗಳ ಪ್ರಕಟಣೆಗಳು ರಾಷ್ಟ್ರದಲ್ಲೇ ಮೊದಲು. ರಾಜ್ಯದ ವಿದ್ಯಾರ್ಥಿ ಹಾಗೂ ನಿಷ್ಣಾತರ ವಿಡಿಯೋ ಚಿತ್ರೀಕರಣ ಮಾಡಿ ದಾಖಲಿಸಿದೆ. ಈ ರೀತಿಯ ವಿಶೇಷ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಿರುವ ಸಂಸ್ಥೆ ಇಡೀ ರಾಷ್ಟ್ರದಲ್ಲೇ ಇದೊಂದೇ ಎಂಬುದು ಅನೇಕ ತಜ್ಞರ ಅಭಿಪ್ರಾಯ.

ಅನೇಕ ಅಪರೂಪ ತಾಳವಾದ್ಯಗಳನ್ನೂ ಪ್ರದರ್ಶಿಸಿ ಮೊದಲ ಬಾರಿ ಪ್ರಚಾರ ನೀಡಿದೆ. ಚಂಡೆ, ಸಮ್ಮೇಳ, ಪಂಚವಾದ್ಯ, ತಾಳ, ಚೌಡಿಕೆ ಮುಂತಾದ ಚಾನಪದ ತಾಳವಾದ್ಯಗಳು, ಗೆತ್ತುವಾದ್ಯದಂತಹ ಪ್ರಾಚೀನ ತಂತಿ ತಾಳವಾದ್ಯ, ಅನೇಕ “ಲಯವಿದ್ಯಾಸ” ಕಾರ್ಯಕ್ರಮಗಳು, ಇವೆಲ್ಲಾ ಈ ಕೇಂದ್ರದ ಸಾಧನೆಗಳಲ್ಲಿ ಹಲವು. ಭಾರತದ ಇತರ ಭಾಗಗಳ ತಾಳಲಯಗಳು - ರಾಜಸ್ಥಾನದ ವಾದ್ಯಗಳು, ಮಣಿಪುರಿ ತಾಳಗಳು ಇತ್ಯಾದಿಗಳು ಮೊದಲ ಬಾರಿಗೆ ನಮ್ಮಲ್ಲಿ ನಡೆದಿವೆ. ‘ಲಯ ವೈಷ್ಯ’, ‘ಲಯ ವಿದ್ಯಾಸ’ ಧ್ವನಿ ಸುರುಳಿಗಳು ಬಡುಗಡೆಯಾಗಿವೆ. ಕೇಂದ್ರದ ಲಯ ವಾದ್ಯ ವೃಂದದ (Percussion Ensemble of Percussive Art Centre) ವಿಶೇಷ ಕೊಡುಗೆ. ಈ ಲಯವಾದ್ಯ ವೃಂದ ಹಲವಾರು ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ರಾಜ್ಯದಲ್ಲೂ, ದೆಹಲಿ, ಮುಂಬೈ, ಚೆನ್ನೈ ಮುಂತಾದ ರಾಷ್ಟ್ರೀಯ ಕೇಂದ್ರಗಳಲ್ಲೂ ನೀಡಿ ಮೆಚ್ಚುಗೆ ಪಡೆದಿದೆ.

VRUSHTI

PERCUSSION ENSEMBLE OF THE PERCUSSIVE ARTS CENTRE

This is a non-theatric group involving percussion instruments. Till recently, percussions were considered only for their supportive role, and only recently, it is recognised that percussions have an independent identity of their own, as in western Ensembles.

Percussion Ensemble of the Percussive Arts Centre has so far presented several innovative attempts. "Laya Vrushti" an audio cassette had attempted to reveal the potentialities of the different instruments & stimulate exploration of new dimensions in percussion music. This innovation attempted to establish a step towards the identification of the independent personality of the different instruments. This had been released by "Sangeetha" Master Recording Company, Madras.

The present attempt is to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble" with Karnatak Classical Music. Whenever a Varna or Krithi is rendered (in vocal or instrumental recitals), the percussionists support them individually and collectively playing free-hand extempore depending on their individual manodharma. When two or more percussionists play together, especially in an Ensemble, while the different percussionists play to their own manodharma, there can not be a uniform content in their play. When the audio aspect of this is examined, there is a lot of overlapping in their combined effort. To avoid this and to produce a combined concerted out-put of all the different percussions, an attempt has not now been made for the first time, to plan and notate the percussion themes to suit and support the "Kalpitha Sangeetha" (Composed music).

The established classical masterpiece thye Atta Thala Bhairavi Varna, the Navaraagamalika Varna and the noted Krithi "Gam Ganapathi" in Hamsadhwani set to thisra nadai Adi have been selected for this novel experimentation. A Pallavi in Bhairavi in Misra Triputa, a Pallavi in Janaranjani in Adi- 2 Kalai with ¼ eduppu, have been planned. Notated themes have been directed and rehearsed individually & collectively by all the percussionists. Then they are rehearsed with the vocals and a "harmony of these melodic patterns of kalpitha Sangeetha (composed music) is attempted with the planned-rehearsed-rhythmic structures."

Some of the Extracts of observations of noted scholars and musicians : -

1. **Music Education Trust - Delhi (Madras Chapter)**

The participants in the Ensemble are all highly accomplished performers in their own right, but the perfect co-ordination with which they presented the programme was something unique and exemplary. It was not a mere 'Tani' but a percussion performance of absorbing interest. The quality of the programme can be judged by the fact that many listeners have asked for a repeat of the performance. We will surely arrange the programme again not only at Madras but also at Delhi and other Centres. May Lord Almighty bless you with long life and good health and enable you continue you are laudable service in the cause of music.

Prof. T.R. SUBRAMANYAM

2. **Ganakala Bhushana**
M.R. Doraswamy

"Harmony with Melodic & Rhythmic structures" - As observed rightly by the veteran percussionist Vidwan Guruvayur Dore, this is a novel attempt and has to be presented all over India. The Plan of a notation system of "Sols" drawn to match the varnam and the Chitta Swaras of "Gam Ganapathe" for percussionists in an ensemble is worth emulating. While the individuality of each artist will appear curtailed, when several such Thaalavadyaas are played in tandem together, such an artistic restriction is very welcome to present a uniform planned Rhythmic structure to match the melodic patterns of the presentation. The ensemble included Vocals, Mrudangas, Ghata, Khanjari, Konagolu and Rhythm Pad. I wish the attempt all success and congratulate all the participants and especially, Shivu, the guide. The Art Centre has achieved one more, out of its several goals.

M. R. DORASWAMY

3. **Prof. & Head of Dept. of Music,**
Madras University,

I was struck by your proposed attempt to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble". It is a very good venture. I have always felt bad about the very informal and ad-hoc way of presenting songs in a concert with the laya-vadya performers not quite determined about how they are going to accompany. In

most cases what is going to be played is the outcome of an on-the-spot decision or something impulsive, which many would describe as being 'spontaneous and inspired'. Only a very senior and experienced vidwan or a prodigy is able to come up with a great performance rendered spontaneously. In greater number of occasions it is cacophony than symphony. Since concert presentation with active participation by laya-vadya-s has come to stay (unlike as in Hindustani where in the Khayala and instrumental tradition, the tabla is giving only theka of the tala during melodic structuring; and as in the case of Narayanasami Appa we hear about his having played only sarvalaghu on the mridangam irrespective of the gati or rhythmic pattern of the melodic structure), your attempt is really laudable. I am sure a day will come when our vaggeyakara-s, like Beethoven and Mozart, will be able to write the notation of their songs for all the parts, melodic and rhythmic in a manner they conceive of their presentation in a concert.

Dr. N. RAMANATHAN

4. **Laya Kalaa Nipuna Prof**
T.R.Subramanyam of Delhi Music
Education Trust

Rhythm, that is, Layam is a great component of the greatest system of music in the World, ie, Karnatak music. I enquired in the various parts of the world whenever I happened to visit those countries and I found out that there is only one organisation in the world that is dedicated itself to Laya,

this rhythm, that is the Percussive Arts Centre of Bangalore. The Percussive Arts Centre of Bangalore has produced this Ensemble which is so educative and entertaining and at a time when there is a wide spread complaint that people go to the canteens, when there is Thani. Here, it is not at all so. It started with Thani: here, people came for Thani and every year Sangeetha Sevaniratha Bangalore Venkataram (who is the proud father of this mrudanga vidwan and that Vocalist) is running this Organisation.

5. **Sangeetha Kalacharya S. Rajam**
(Translated from remarks made in Tamil)

Fusion, Fusion they say. This is fusion. In this, at first Bhairavi varnam – this is a known varnam. A combination in the known varnam. All the instruments with their individual level without exceeding, as our Venkataram said, played sustained, Very much all were very happy. Very good Kaala pramaanam. As Sanjay stated, it was well spread over 3, 5, 7 & 9, along with this, mixing with melody, in the second item sung and played, very high class. One melody mathra along with rhythm patterns of 3, 4, 5, 7 & 9 in small phrases – one of our existing great violin genius is reminded. Lagudi. He will do small bits like this. We have to definitely state this with great pride. They sang beautifully, the Voice well controlled and sustained. Anoor Ananthakrishna Sharma has done this beautifully. Swara patterns are very good. I must congratulate. They should

present programmes like this often, varshaa varsham (every year) with different motifs.

6. **Mrudanga Kalaashiromani Vocal maestro Te. Ve. Gopalkrishnan of Academy of Indian Music & Arts**
(Translated from remarks made in Tamil)

What can I say after this exhilarating performance? Basically, supposed to be Laya oriented, but so much of intellectual and aesthetic activity has gone on the stage this evening that I don't have enough words to explain. Beauty in every thing. That is important. Whether it is Vocal, whether it is Thaalavadya, Layavaadya, sollu, way of handling the vaadyaas, all Beauty. This is a very important aspect in Shivu. Today, that is not being found. What a beauty in Laya alone? Today, from the beginning, from the Varnam, till this Thillana, to what extent concentration of mind and feeling. Concentration only is not sufficient. What is done will not be. In that, bhava will not be there. When you concentrate, bhava will not be there. Here, it was very different. Unarchyode, Unarvode, and a ellaa unarvode, ragabhavathode, layabhavathode, Odaame, izhukkaaame, aana adule adirchi padaame romba nanna azhaga inda isai nigazzhi engalukku amainthu koduthirukkaanga.

These programmes have been presented before invited audiences at different cities & venues.

PARTICIPANTS OF THE ENSEMBLE 2007-2008 :

The ensemble highlights the beauty and diversity of percussions of India. The presentation orchestrates and choreographs to bring out the individual and group identity of each of the percussions. The instruments will be played individually and in select groups with flute providing the melodic base at significant portions. The result will be a breathtaking fusion of melody and rhythm, of aesthetics and captivating percussion mathematics.

The ensemble is directed by versatile percussionist ANOOR ANANTHA-KRISHNA SHARMA and presented by V. KRISHNA, Director, Percussive Arts Centre. The performing artistes are -

Anoor Ananthakrishna Sharma, V.Krishna, Prakash Sontakke, Pranesh M.K., Guruprasanna, B.S. Arun Kumar, Udayraj Karpur, B.C. Manjunath.

The artistes conditioned mainly to classical music are attempting to look beyond into new rhythmic areas and innovations-adventures. This earnestness has to match with proper thought and planning and also create an awareness into the potentialities and also limitations of the different instruments.

Future attempts include innovations into electronic instruments and computerised music etc.

CASSETTES RELEASED

LAYA VRUSHTI

'Laya Vrushti', which means a shower of rhythm, is the first in a series of Audio Cassettes planned to present exclusively some of the innovative thoughts mentioned earlier.

In three parts, Laya Vrushti presents an innovatory item LAYA SAMMILAN, followed by a classical rendition, MRIDANGAM SYMPHONY, and the conventional percussion round with a blend of different Instruments named PERCUSSION ENSEMBLE.

Laya Vrushti attempts to reveal the potentialities of the related instruments and stimulate exploration of new dimensions in music. The interesting feature of this presentation is the individual contribution made by each member to produce an overall enjoyable performance. The variety in the items presented and the innovations attempted establish a step towards the identification of the independent personality of each instrument. This was released by "Sangeetha" Master recording Co, Madras.

LAYA VINYASA

Percussion Ensemble produced under the Scheme of Professional Groups in the year 1999-2000 is an experimental and innovative recital with eight instruments. In addition to the conventional Karnatak percussions Mrudanga, Khanjari, Ghata, Morching and Konagolu, Hindustani Percussion Pakhwaj, Open-air instrument Dolu and Rhythm Pad are used to highlight the infrequent eleven - counts time gait and Khanda Chapu. Cassette released in 2000.

VRUSHTI

This is a pure percussion performance directed by Anoor Anantha Krishna Sharma. It presents two items - the first is a presentation for Timukhi Adi Thala (an innovative thala conceived by Dr. M. Balamurali Krishna) the second is a presentation for Mishra Tripura Thala which is an infrequent thala.

ABOUT THE ART CENTRE AND PUBLICATIONS

".....I appreciate the excellent work done in the field of Taala - by you. I am proud to have friends like you and it is my earnest desire that you may succeed in all the ventures that you undertake in the field of music." ...

*Pandit Nikhil Ghosh,
Bombay*

"...The Percussive Arts Centre, Bangalore, under the able direction of Sri Bangalore K. Venkataram deserves all compliments, for having undertaken to print and publish Taala Sangraha ..I am sure that this will be a very valuable contribution to the field of music."

*Padmabhushan
Dr. V. Doreswamy Iyengar*

".....The Percussive Arts Centre formed some years back to make people better informed about this area of music. This Centre through a series of programmes including papers, demonstrations etc has highlighted the manifold aspects of Tala and Laya as to inform even lay people. Some of them have been published in the form of monographs. But the major event is Annual Taalavaadyothsava where emphasis is on Thala and Laya. Perhaps, this is the only such Festival held in the country....."

Justice E.S. Venkataramiah

"..... As I see from Delhi "This conference has a significance and a validity beyond what has been discussed" here. I can say so with some authority as I am here, presently chairing a Committee in UNESCO which is having very "knowledgeable" discussions on cultural dimensions of development. It would also be appropriate to me that "the establishment of the Percussive Arts Centre itself has been an important event." The development

of the Centre within a short time to the present status, we owe to Venkataram. Bangalore and Venkataram have become inseparable. "Institutions like the Percussive Arts Centre, Seminars and conferences such as of today, I am sure contribute a great deal towards these objectives.

*J. Veeraraghavan,
Delhi*

"..I am happy that the Percussive Art Centre of Bangalore has undertaken Publishing this work (Taala Sangraha, a compendium of Taalas in Karnatak music). I welcome and appreciate their gesture. It is noticed that the Percussive Art Centre has been striving to enlighten the general public on the proper appreciation of the art of laya to the Laya and Thala which are so essential in perception, preservation and propogation of music...."

*H. Kamalanath, President,
Bangalore Gayana Samaja*

"....We have every reason to be proud of this Centre, and to me it is a matter of deep appreciation to associate myself with the centre..." ".... The Percussive Arts Centre has been doing Yeomen services in the promotion and dissemination of greater awareness and the knowledge of various aspects of percussive arts and instruments among musicians, scholars and rasikas alike.

Valedictory address of Taalavaadya Seminar-1.... The Percussive Art Centre is striving hard to promote the interests of Percussive arts and to highlight the role of rhythm and taala in our music

Key Note address for the Taalavaadya Seminar No. 2

Sangeetha Kalanidhi Dr. R.K. Srikantan

"... Sri Bangalore K. Venkataram, our popular percussionist and the Director of the Percussive Arts Centre, deserves compliments for his persuasive encouragement to Sri Sundaram to work out this unique volume (Taala Sangraha), for publication by the Percussive Art Centre. The Centre, although still in its tender years, has already done well in the cause of Percussive art and its research. My best wishes to the Art Centre, with fond hope that its progress would be better and higher still with march of time..."

Ganakala Bhushana A. Subba Rao

"..... The object of the Percussive Art Centre is to highlight these distinct characters and the fascinating world opened up by these instruments and make the people really conscious of the vast potentialities of these instruments and the beauty they reveal. Through numerous programmes, the Centre has highlighted interesting features and land marks of this fascinating rhythmic world during these past several years..." "... even the range and quantum of the present collections itself is an achievement which is certainly a valuable contribution in the realm of rhythm in Indian music." Seminars where different Talavadyas are taken up as the main subjects, is a grey area not only to music enthusiasts but also musicians themselves. The instruments are studied from different angles like the Historical, Technical, Scientific, Aesthetic etc. ... These seminars, not only enlighten the public but also enrich knowledge available about these instruments and this leads to further improvements.

Preface to proceedings of 'Talavaadys Seminar - 2

Sangeetha Kalarathna B.V.K. Sastry

".....Quarterly Newsletter of the Percussive Arts Centre.is really good and fine that such a

newsletter comes out from Percussive Arts Centre, Bangalore

*Sangeetha Kalanidhi, Padmabhushan
Umayalpuram K. Sivaraman*

"... All in all, Thaalaavaadyothsav was a very useful festival, one which has made the need and presence of an institution devoted to "Talavadya" felt emphatically. There is no doubt that it has attracted the attention of fresh blood which should augur well both for our classical music and the Centre in particular, which means the purpose of the festival has been served" The musical tree in India has two basic divisions - Raaga and Taala, while raaga governs its melodic element, taala helps to maintain the balance... Yet taala has not received as much attention on the academic level. It is to fill this lacunae that the Percussive Arts Centre was founded. In a short span, the Centre which is only one of its kind in the country, has done pioneering work in creating awareness on the various aspects of the system as also the characteristics of the different percussion instruments or 'Taalavaadyas'

Preface to proceedings of 'Talavaadya Seminar-1.

*Karnataka Kalaathilaka
S.N. Chandrasekhar*

"... Percussive Arts Centre who have been organising planned programmes to highlight the role of laya in music have been doing remarkable service in this direction and I wish the centre an unprecedented success in their efforts..." "... I hereby record my deep sense of appreciation of your venture of promoting the cause of performing arts and artistes

*Dr. K.N. Bhowmick, Prof.
Dept of Applied Mathematics,
Institute of Technology,
B.H.U., Varanasi*

The cause you are trying to promote is admirable. I have the greatest regard for the art of rhythm ... Yours is the only institution of its kind in the country; at best there is no parallel of it in North India.

*Prof. S.K. Saxena, Roopnagar,
Delhi - 7*

Services rendered by the Percussive Arts Centre, to the fulfilment of the percussive arts of India is unparalleled in India. During these years the Centre has placed the Meastros of the Mridangam in equal status with the Vocalist, honoured their art and dedication with awards and public acclaim. Along with the practice of the art, the Science of the art and the synthesiser of laya and tala have been the topics of Lec-dems, helping deeper understanding and appreciation of this art. The Centre remains very active through the year, - as one can see from the number of programmes organised in a year. It covers a wide span of artistic and education oriented events.

*Prof. R.C. Mehta,
Indian Musicological Society,
Baroda*

Your Centre for percussion arts has been doing yeoman service to the appreciation of music for several years. It is clear from the dedication of hard working people like you in Bangalore that the Centre is recognized as a premier institution for tala vadya. The list of publications from the Centre and the galaxy of worthy awarders who have been recognized by the Centre are very impressive indeed

*A. Madhav, Pittsburgh,
USA*

I observed that the whole team of PAC is fully devoted for up-keep of Indian Percussive

art with disciplined zeal, positive spirit, modesty and creative mind to the best of my knowledge PAC, Bangalore is the only institution to think and work in support of Percussive arts and Percussionists of Indian music.... Pandit L.D. Dixit, Former Director of Programmes (Music),

*All India Radio,
New Delhi*

PAC has been doing a great contribution to the understanding and propagation of the Percussive Arts, Instruments, and concepts relating to tala and laya. I am all admiration for the activities of the centre and am only too happy to associate myself with its academic projects.

Preface to publication "Essays on Tala and Laya"

*Prof. Dr. N. Ramanathan,
Head, Dept of Music,
University of Madras*

... I am astounded at your energy and drive. Your day appears to have 48 hours. By concentrating on one subject viz. Percussion, you have placed it on the musical map of the world. To my knowledge there is no institution like the Percussive Arts Centre anywhere in the world, not a periodical exclusively devoted to percussion. You have beaten hollow Buddy Rich, the American 'percussion king' who collected 400 different kinds of drum from all over the world.

*Sangita Kala Acharya
T.S. Parthasarathy,
Fellow - Sangeet Natak Akademi, Emeritus
Fellow - Dept. of Culture - Govt of India*

PERCUSSIVE ARTS CENTRE (Regd.)

(Palghat Mani Iyer Memorial Art Centre)

PALGHAT MANI IYER AWARDS

30.5.83	1.	Palghat R. Raghu	Mrudanga Kalaa Shiromani
31.5.84	2.	Vellore Ramabhadran	"
31.5.85	3.	Late Ramanathapuram C.S.Murugabhoopathy	"
31.5.86	4.	M. S. Ramiah, Bangalore	"
31.5.87	5.	Thanjavur T. K. Murthy	"
31.5.88	6.	Umayalpuram K. Sivaraman	"
31.5.89	7.	V. Kamalakara Rao, Rajmahendry	"
31.5.90	8.	Prof. Trichy Sankaran, Canada	"
31.5.91	9.	Te. Ve. Gopalkrishnan	"
31.5.92	10.	Late K. M. Vaidyanathan, Pondicherry	"
31.5.93	11.	H. P. Ramachar, Bangalore	"
31.5.94	12.	Dandamudi Rammohan Rao, Vishakhapatnam	"
31.5.95	13.	Valayapatti A. R. Subramaniam	Thavil Kalaa Shiromani
31.5.96	14.	Guruvayur Dorai	Mrudanga Kalaa Shiromani
31.5.97	15.	A. V. Anand, Bangalore	"
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27.5.05	22.	Vocal concert by Vidwan T.V. Gopalakrishnan
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30.5.82	"Pudukkottai and Tanjore Styles of Mridangam Play" by Late. T. Sankaran, Director, Tamil Isai Kalloori, Madras, (Printed in Lecture Jewels Casket)
07.2.83	"References to Percussion Instruments in Sculpture" by B. V. K. Sastry
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10.7.83	"Comparative Study of Hindustani and Karnatak Taala Systems" by Dr. M. R. Gautam, Vice Chancellor, Indira Kala Viswa Vidyala, Khairagarh.
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21.8.84	Palani Subramanya Pillai Memorial Lecture by T. Sankaran, Canada, "Art of Playing Mridangam, Palani Style"
11.12.84	"Studies in Rhythm-Laya in Musical Compositions" by M. S. Sheela
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23.8.85	"Laya in Veda Mantraas" by Brahmashri Late. B. S. Shivaswamy
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02.6.86	"Great Laya Vaadyakaaraas of Karnatak Music". By B. M. Sundaram.Pondicherry (Monograph released)
18.7.86	Eka taala Sabha" by S. Seshagiri Rao on Violin
18.7.86	"Laya in Bharathanatya" by Lalitha Srinivasan
18.9.86	"Laya in Kirthis of Thyagraja" by S. Usha Cher (U.S.A.)
25.2.87	"Laya in Stage Music" by R. Paramasivan
30.5.87	"Taala Dasapraana" by Prof. S. R. Janakiraman, Tirupathi (Monograph released)
31.7.87	"Innovations in Taala" by Dr. Balamurali Krishna
23.1.88	Electronic Tabla by G. Raj Narayan
21.5.88	"Laya in Natavali" by P. S. Vasanth
04.6.88	"Indian Tala Heritage & Folklore" by Padmashri Komal Kothari, Jodhpur
13.12.88	"Rhythm Composer" by Balasubramanyam
29.5.89	"Manipuri Taala Systems" By Late Guru Bipin Sinha, Calcutta, assisted by Dharshana Jhaveri, Calcutta (Monograph released)
25.8.90	"Tala and Laya" Illustrated Lecture by Veena Late Dr. S. Balachander
30.5.90	Lecture and Karnatak Music (Booklet released)
25 - 31.5.92	Birth Centenary of Panchakshari Gawai
30.3.93	"Laya in the Music of Musical Trinity" by Lalgudi G. Jayaraman.
30.5.93	Symposium on "Veda & Laya" by Prof. T. V. Kuppuswamy (New Delhi) & Prof S. K. Ramachandra Rao
23.10.93	Release of 'Asthothara Taala Thiruppavazhs' edited by T. Ekambaram, Madras by B. V. K. Sastry, Dr. V. Doreswamy Iyengar presided.

16 - 17.10.93	Birth Centenary Celebrations of Mayuram Viswanatha Sastry-1, at Bangalore
3.11.93	Birth Centenary Celebrations of Dwaram Venkataswamy Naidu, at Bangalore
17- 21.11.93	Birth Centenary Celebrations of Mayuram Viswanatha Sastry-2 with Bharatiya Vidya Bhavan, Madras Kendra
27 - 30.5.94	Birth Centenary of Mysore T. Chowdiah
23.12.94	Recital of Compositions of T. Chowdiah at Madras Fine Arts Society
14.4.94	Symposium on "Contribution of Purandaradasa to Karnatak Music
21.4.95	"Nowka Charita" of Thyagaraja by Dwaraki Krishnaswamy
27.5.94	Release of Audio Casette of compositions of Mysore T. Chowdiah
27.7.94	Release of Audio cassette of Veena Kinnhal
29.1.95	Release of Audio cassette "Laya Vrushti" - Percussion Ensemble of Art Centre
29&30.5.95	Birth Centenaries of Tanjore Vaidyanatha Iyer & Needamangalam Meenakshisundaram Pillai
27.9.95	Birth Centenary of H. Yoganarasimham
29&30.5.96	Birth Centenaries of Chembai Vaidyanatha Bhagavathar Maharajapuram Vishwanatha Iyer
27-31.5.96	Display of select Photographs of Laya Vidwans by Late. N. Sundarraj.
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27 - 31.5.97	Birth Centenary of Mudicondan Venkatarama Iyer
27-30.5.98	Birth Centenary of T.N. Rajarathnam Pillai
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12.11.99	Birth Centenary of Veena Venkatasubbiah.
24.3.0	Birth Centenary of Thiruvaaalangadu Sundaresha Iyer
27.5.01	Birth Centenary of Ialgudi Gopala Iyer
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30.5.01	Birth Centenary of B.S.Raja Iyengar
30.5.01	Birth Centenary of Karaikkudi Muthu Iyer
30.5.01	Birth Centenary of T.S. Vilwadi Iyer
30.6.01 & 1.7.01	Birth Centenary of R. Rangaramanuja Iyengar
15 & 16.12.01	LECDEM on Mela Ragas by S. Rajam
27.5.02	Birth Centenary of Morching Mannargudi Natessa Pillai
29.5.02	Birth Centenary of Papa K.S.Venkataramiah & Varahoor Muthuswamy Iyer
24.11.02	Birth Centenary of Tille Krishna Iyengar
28.5.03	125th Birth Year of Dr. J. Muthiah Bhagavathar and Birth Centenary of C.S. Sankarasivam
29.5.03	125th Birth Year of Bangalore Nagarathnamma
30.5.03	Birth Centenary of B.K. Padmanabha Rao and D. Subbaramaiah
29.5.04	150th Birth Year Celebrations of Veena Subbanna, Lecture on the life & compositions of Veena Subbanna by Vidushi T.Sharada
30.5.04	125th Birth year Celebrations of Palani Muthaiah Pillai & Birth Centenary Celebrations of Madurai Srirangam Iyengar of Mannargudi. Lecture by Sri B.M.Sundaram
28.5.05	Birth Centenary of Gottuvadyam Narayana Iyengar
29.5.05	Birth Centenary of T. Sankaran
30.5.05	Birth Centenary of S.G. Kittappa

SEMINARS AND OTHER ITEMS

31.5.83	"Memories of a Mediocre man" by Late S. Y. Krishanaswamy, ICS (Book released)
30.5.85	"Reference to Laya in Kannada Literature" by Ramaa Bennur. Tala and Laya in Music" by T. R. Subramanyam, Delhi, (Printed in Lecture Jewels Casket)
26 - 27.2.85	International Mini Drum Festival with ICCR at Town Hall, Bangalore
31.5.87	Palani Krishna Iyer Commemoration day-Symposium on "Terracota Musical Art"
21- 23.1.88	Pallavi Seminar
30.5.89	Symposium on "Intricacies of Laya" - T. R. Subramanyam, A. V. Anand, Calcutta K. S. Krishnamurthy, Nagavalli Nagaraj, Chaired by R. K. Srikantan
27.5.90	Release of book "Ashothhara Thala Thriruppuazhs" edited by Late T. Ekambaram, released by B.V.K. Sastry.
29.5.90	Symposium on Pallavi-chaired by R. K. Srikantan & V. Doreswamy Iyengar, Release Video Cassette "Pallavis" rendered by Prof. T. R. Subramanyam.
29.9.91	"Future of Classical Music" : Late Dr. V. Doreswamy Iyengar & R. K. Srikantan
26 - 27.5.92	Seminar on "Problems of mutual appreciation of Karnatak & Hindustani Systems of Music".
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18.3.07	Seminar - 12 on Thalavadyas - Arithmetics on Thalavadyas
10.2.08	Seminar - 13 on Thalavadyas - Palani Subramanya Pillai - the Percussion Maestro

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20 - 29.9.89	Compositions of Vadiraja directed by Late Anoor S. Ramakrishna
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29 -2.6.93	Lalgudis' compositions directed by Lalgudi G. Jayaraman
28.5.94	Mysore T. Chowdiah's Compositions directed by Late Anoor S. Ramakrishna

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2. The Art & Science of Tabla by Pandit Nikhil Ghosh (Demo on 31.5.87, out of print)	-
3. Kannada Saahityadalli Taalavaadyagala Ullekha in Kannada by B. V. K. Sastry (Talk on 5.9.95), Released on 1.6.87	20/-
4. Taala Sangraha (Compliation of data for over 1200 Taalas) by B. M. Sundaram, Released on 31.7.87(out of print)	-
5. Psychology of Laya by Prof. S. K. Ramachandra Rao (lecture on 22.9.86), Released on 1.6.88	20/-
6. Taala Dasa Praanaas by S. R. Janakirman (lecture on 31.5.82) Released on 1.6.88	20/-
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